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THIS MONTH'S COVER

PLAYING WITH LIGHT *Tom Kallard*
Shot at the School of Modern Photography where Kallard is an instructor. Turner-Reich on 5x7 view, 1/2 second at f11, enlargement on Indiatone.

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F. D. Wallace
Fort Thomas VA Hospital
Kentucky

Microphotography Again

Gentlemen,

My attention was caught by a letter printed in your August issue from E. A. Stanger. It suggested microphotography as a possible field of interest for a "well-grounded amateur."

It might be of interest to your readers to learn that here at Columbia, in the summer session of the School of Library Service, we are offering a course in "Photoreproduction of Library Materials." Besides microphotography we emphasize photostats, lantern slides, and "straight" photography, with some attention to the ancillary procedures such as microcards, diazo prints, and microfilm-punched cards.

From the interest shown by the students who signed up for the course, we could expand the "well-grounded amateur" to include "librarians with an interest in photoduplication."

Hubbard W. Ballou
Head, Photographic Services
Columbia University
New York, N.Y.

Stereo Pairs

Gentlemen,

Do print stereo pairs with your articles. Stereo is starting to boom and I am willing to bet more people can learn to see stereo in pairs.

E. P. Wenberg
Honolulu, T.H.

Gentlemen,

I would also like to see stereo pairs printed in your magazine. The trick of seeing stereo without a viewer is very simple, and I am surprised that more people can't do it.

Phillip J. Millis
Austin, Texas

Foreign Opinions

Gentlemen:

I like **AMERICAN PHOTOGRAPHY** very much better. I hope to renew my subscription if I can get the dollars.

J. Ottignon
Utrecht
Netherlands

Gentlemen:

Yours is the only American magazine better than ours.

S. Norman
Bury, England

Gentlemen:

We consider your magazine one of the best in the photographic line, if not the best. But why don't you publish any pictures from Latin American photographers? Do you think that we do not have pictorial or photographic art in our countries south of the Rio Grande?

LETTERS TO THE EDITOR are welcomed from all readers on any subject. Please sign your name and address to all correspondence as anonymous letters are destroyed. If you prefer your name not

be used, mention the fact and your confidence will be held. Pictures sent for this column will not be returned unless a stamped, self-addressed envelope is enclosed. Ed.

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Juan Ulises Garcia, C.E., P.S.A.,
D.P.S.

President, Dominican American
Camera Club

Trujillo City
Dominican Republic

First Aerial Picture

Gentlemen,

I was much interested in your July article on the Daguerre camera and the first photograph ever made in Boston, which you reproduced. To me as an old Bostonian, the article and the picture have an unusual interest, both historically and technically. Date considered, it is a masterpiece, especially the definition shown which is remarkable. How did he get it?

An interesting coincidence connected with this picture occurred a few months back. One of the other photographic magazines published a small oval cut of the first aerial (balloon) photograph ever made of Boston which included quite a section of it. Shortly after that, a Boston newspaper printed a cut from the same original as yours, with a story. Thinking it of interest, I sent the cut to this other magazine and suggested it would make a good follow-up to the balloon picture. They took my suggestion seriously and soon after published a small cut of it. Yours, with the complete history of the making of the original has given me much satisfaction and pleasure. You have made such a better job of it.

Ernest H. Washburn
Acton, Mass.

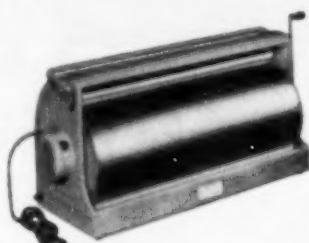
Thank You

Gentlemen,

Except for some special issue, AMERICAN PHOTOGRAPHY is the only magazine I keep and file away. Being an artist (by avocation) I quickly noticed the "depth" of A.P. years ago. My appreciation goes to you all, there at Minneapolis, for your endeavors in giving us a truly fine magazine. Thank you.

Hubert L. Goodrich
Rainier, Oregon

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The Artist and the Audience

WITH THE camera there are two diametrically opposite approaches possible. One of them is best exemplified by the work of Edward Weston whom we featured in our August issue. In this approach the camera is used as objectively as possible and the record of what is in front of it is presented for the reaction of the spectator. Insofar as possible the operator tends to submerge his own personality.

The other approach is well illustrated in the work of the Telbergs which we present in this issue. In this case the camera is used in the same manner as a pencil or a brush to record not the objective world, but the subjective reaction of the artist to that world. Between these two extremes there lies a whole range of possible approaches to art.

All Art is "Expression"

Of course in a larger sense every photograph including the first extreme is an expression of the creator's attitude toward life and his emotions. The very choice of subject matter is an expressive one and the social documentarians reveal their emotional patterns quite as clearly by their choice of subject as do those whose approach is more purely poetic.

The professional photographer tends in a majority of his work to approach the first extreme while most amateurs approach the second, with varying degrees of proficiency in both technique and emotional coherence. It is possible for each to learn from the other. The most successful of the professionals are those who have found that they can educate their clients toward more expressive work. The comparative success of photography over drawing in our advertisements today is an indication of this fact. The photographer can produce as great an emotional impact with his work as can the artist with older techniques. The professional should be constantly on the lookout for these new expressive techniques which he can adapt to his immediate particular purposes.

This is a point which we have mentioned before. A familiarity with the whole field—even those aspects which seemingly have no application to the work one is engaged in—will frequently lead to direct benefits in terms of an improved product. Many professionals have found that when the routine of bread-and-butter shooting during the week bored and depressed them, if they turn to purely expressive work in their free time, the new approaches to photography they then work out can be carried back to their professional work.

Similarly, the amateur frequently will benefit from the discipline of an audience. In many cases his work is made solely for his own entertainment or at best for salon acceptance. It is the amateur today who chiefly carries on the beaux-arts tradition of the artist working in a vacuum. He forgets that in the periods of the most fertile experimentation and advancement in technique, the artist was working under the firm discipline of specific requirements from a customer or from an audience.

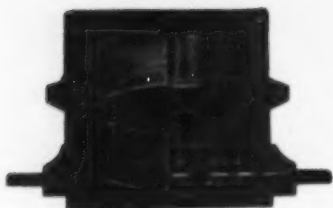
This is essentially the same relationship that prevailed at the time of the renaissance when the artist accepted commissions oftentimes in the form of signed contracts which specified all details including the color of the garments to be worn by the figures portrayed. Despite these requirements, the product is still accepted as part of our heritage of great art. This direct relationship continued to exist until the time of the industrial revolution when the whole structure of society underwent the extreme changes that have produced the forms we are now familiar with. In these last years there has grown up a beaux-arts tradition which has artificially separated the producers of "fine art," and the producers of "commercial art."

Escaping the Ivory Tower

Today, the most responsible artists do not live in an ivory tower but turn from an easel painting to furniture design, the production of textiles, the improvement of a commercial product and back to particular expressive outlets.

In the case of either amateur or professional, it is important that they lead the audience and not be led. Much work that is routine and essentially uninteresting is produced because the photographer believes that the audience—whether customer or salon jury—will accept it without question. He must, of course, please his audience or he will find himself dwelling in the lonely romanticism of a nineteenth century ivory tower. This, however, is no reason for not endeavoring to produce work which is as competent and imaginative as the group can learn to accept, for only in this way will they be educated to our common benefit.

The work of the amateur will be vastly improved if it is deliberately made for a specific group and aimed at pleasing them and raising their standards of photographic understanding. This is a responsibility which every salon chairman should understand and toward which the work of every camera club ought to tend. —George B. Wright



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Painter *versus* Photographer

Georgia Engelhard

DON'T GET ME WRONG, painting is a great art. There is no doubt that mastering it demands talent, patience, time and practice. But photography is equally an art. The fine photographs that can be admired on salon walls or in annuals, in magazines as illustrations or advertisements are not just snatched out of a camera like rabbits out of a hat.

The experienced photographer knows that well enough, but it is a pitfall that all too many amateurs overlook. I recall a particular instance that drove the point home to me more forcefully than ever before. The paintings I was being shown were very, very bad; so

bad no flattering comments would come to my mind. In my embarrassment, just to say something, I managed, "You know, before I became a photographer I used to paint. But photography is so fascinating that I never have the slightest urge to pick up a brush again."

"Of course," chirped the lady, "that is easy to understand. Photography is so much quicker and easier than painting."

Unfortunately, clicking the shutter is easy, but remember: there are photographs and there are photographs. I deserted painting not to make snapshots of the kiddies in the park, with-

out regard to composition, lighting or exposure. My aim was the kind of picture that has lifted photography from the level of mere family documentation to the status of a graphic art.

It has its rewards, but before you branch out in your effort to make the fine, striking photographs you have long admired, consider well how far more time-consuming it is than most laymen imagine.

Painting and photography have much in common. They both deal with the presentation of a picture, imbued with an idea or an emotion. Both must have good composition, good structure.
(Continued on page 41)

STORM WARNING

Georgia Engelhard



Arrival



Mario Carreno, Cuban Painter



The Cradle



Flesh of Night

THE WORK of



*Kathleen and Vladimir
Telberg-von-Teleheim*

Wanderlust for Tracks Erased by Time



Since their work was exhibited at the Museum of Modern Art a little over two years ago, Vladimir and Kathleen Telberg-von-Feleheim have had 10 shows of their work throughout the country, more than any other photographer or team during the same period. This is a remarkable leap from obscurity to recognition, and AMERICAN PHOTOGRAPHY takes pleasure in being the first photo magazine to review their work so that other photographers may see what they are doing and may judge their results.

The reason that almost all of us take pictures, sing in church or write personal diaries is that we want to make some sort of gesture toward the various things we encounter in life. If you hear a snappy tune you want to dance, if you have a frightening dream you want to talk about it and if you feel well you may perhaps want to whistle.

In the same way, if you see a pretty sunset you want to do something about that, too, and if you are inclined to photography you will take a picture. That is quite simple, but if you do it over and over you may find that mere

text by

Vladimir Telberg

notes by

George B. Wright

replicas on photographic paper or on color transparencies are not enough. There is more you want to say.

You may want to make a comment on the sunset, on the memories the sight arouses,—or on the way it suggests a fantastic catastrophe.

Moreover, in straight photography, you are limited to the expression of only what is seen and if you want to interject any meaning of your own you have to rely on the chance presence of some item that may add to your purpose. There is something frustrating about this—this waiting for a chance happening before you can satisfy your natural yen to make a statement.

I would like to advise many photographers to forget that the photograph needs invariably to be a reproduction of one viewpoint of an instant in time. (I use the word "invariably" because my affection for my medium does not prejudice me against straight photography.)

The fact that a negative is transparent cries for superimposition, for easy combination of many scenes. It is hard for me to imagine that you can hold a couple of negatives in your hand without wanting to put them together to see what will happen, what new imagery, new patterns, not heretofore seen, might be created and how close these images will come to the way one feels about life.

The basis for much of painting, sculpture, and *avant-garde* photography is that the mere reproduction of what

is seen is not enough. The artist wants to add his comment and the "size" of the comment is perhaps in direct ratio to the radicalism of his work. To achieve this additional comment the artist takes many scenes and in one way or another fuses them to produce something that corresponds to his general feeling, mood or state of mind.

Because people are different, these expressions take different styles. Some, like Mondrian, are happy with subjectless design, others with familiar objects treated with individual bias, like the impressionists, still others have a yen for the fantastic and use dreams, day-dreams and emotional drives as tools to produce the surrealist scenes which give them satisfaction.

I am, of course, more or less with this latter group.

Telberg is at the opposite end of the scale from the group best represented by Edward Weston (see *AMERICAN PHOTOGRAPHY*, August). The latter group believes in selecting a viewpoint and recording it in such a manner that the selection itself makes the statement the artist feels or believes. In neither case, is it a mere record. The difficulty, for a mass audience, is that the naive seek first for the record and only incidentally or unconsciously for the interpretation.

The work of any creative photographer has to be viewed, first, for the emotional message it conveys and only incidentally for the evaluation of the record of objective fact which is presented. This is true for any school from the 194 group to such pure expressionists as the Telbergs.



Palmetto Gnome

I am sorry to say that although I liked the work of Man Ray, Nagy and others, I became a little disappointed in them as my own work matured. I have a feeling that both of them did not go far enough, both of them overestimated the technical limitations, for both of them painting became the main effort and photography the secondary medium to which they devoted less and less thought.

It is rather unfortunate that the only historical reference in the art of combination printing is not an all-out effort.

There is almost nothing that we can do today in the matter of technique that was not envisioned or actually performed during the first decades of photography. Combination printing dates back almost as far as the invention of the positive-negative process. There was, for example, a great deal of excitement when Rejlander exhibited his large (31x16) montage, "Two Ways of Life," in Manchester in 1857. This was crowded with allegorical figures, printed from 30 negatives, and was in the style of the academic painters of the day.

It was immediately imitated, Henry Peach Robinson's "Fading Away," an equally sentimental item to our eyes, being probably the most famous. This imitation of another art faded away, also, leaving only the fairly common practice of adding clouds to bald skies and its present use in advertising and commercial illustration.

The influence of contemporary painting resulted in its revival in a new form with the work of Man Ray and Laszlo Moholy-Nagy in recent years. Moholy-Nagy, in particular, was a man whose life-time was too short to follow up the rich experiments he made in a dozen fields. His life is a series of exciting shorthand notes of possibilities, any one of which could take years to develop.

Analytically speaking, our method is to use physical objects in a picture very much as one uses words in a sentence. Words are arranged grammatically while our objects are arranged instinctively in what perhaps is their psychological order. We make no attempt to describe the meaning in words. As a matter of fact, we would not bother to create photographically if we could accomplish as much in words.

One does not describe every phrase of music in words but it does not make music meaningless. The same applies to our pictures, they should not be "pronounced" but felt in terms of mood.

My purpose in art is simply the relief of an urge to do something in my own way about what impresses me most in life. This is the urge for self-expression. The part of life which interests me most is not what is seen but that which goes on unseen in the mind, dreams and day-dreams, psy-



Portrait

of Patricia Minot



chological conflicts -- on the whole, unhappiness rather than happiness of mankind.

It is hard for many persons to accept this in art and, I believe, much of the antagonism against modern art is this prejudice against gloom in pictures, even though the same persons will devour a blood-curdling murder in a book, a movie or a news picture.

No great writer from Dostoyevski to Hemingway has avoided misery, psychological or physical, and the wonderful Italian masters painted the crucifixion over and over again.

This self-expression is not necessarily autobiographical. We can make our own comment on the joys and trouble of the people we have never met exactly as an author writes about imaginary people and non-existent lands.

The autobiographical enters, in some measure, into any artist's work. Telberg's life has been an interesting one. He was born in 1913 in Moscow of Russian-Swedish parents. He spent his childhood in the Orient and, in 1928, worked his way to this country to accept a college scholarship. Following graduation, he returned to China until the Japanese invasion.

His interest in painting led him into photography and he and his wife, Kathleen, have formed an unusual team.

In our collaboration, the blend of two personal styles is almost imperceptible. My wife tends to the more lyrical

while I am inclined to the psychological. Her part as a creative model for much of our work makes her the initiator for many ideas for final compositions. She takes most other straight negatives while I prefer the part of manipulating them in the darkroom.

As her other contributions to our collaboration she also cooks and takes care of our ex-alley cat, Petka.

Our darkroom, studio and living quarters are all one apartment. We make it a rule to keep solutions in the trays always. This allows us to work at photography very much as an artist sketches, whenever there is an urge or an idea.

Our equipment is intentionally very simple, a 4x5 Graflex with a magazine for 12 sheet film sheaths, and an old wooden view camera with a 5x7 back which we also adapted for 4x5 and 3 1/4 x 4 1/4. Our 13.5 cm f4.5 lens is used on these two cameras and on one of our two enlargers. We also carry a 2 1/4 x 2 1/4 single-lens reflex with an f2.9 lens.

The best negative for us has a transparent background and is fairly contrasty yet fine-grain. We develop in D-76 because the fine-grain developers do not give us enough contrast, since combining negatives loses both contrast and sharpness. For the same reason, we are more or less restricted to grade four in papers.

Our paper developer is army surplus D-72 type, diluted 1:1. In winter we have an infrared bulb directed against the bottom of the tray through a hole in the table to maintain the temperature. A large glass-topped box covered with matte celluloid and illuminated with several bulbs is our working table on which we manipulate our negatives before arranging them for enlarging.

If part of one negative blocks off an important area in another we bleach it off with a brush dipped in a strong solution of potassium ferricyanide and clear it in hypo. We do not use Farmer's reducer when we need complete elimination, because it is too slow.

A device which is a variation on double-printing is to print from one set of negatives, develop about one-third of the time, wash it briefly and expose it again under another set of negatives and return it to the developer. The second set will print on the parts which would otherwise appear white on the print. We developed this procedure ourselves, but it is such an obvious one that I am sure others have done it before.

There are many supporting techniques: solarization, diapositives, simultaneous printing under two enlargers, photograms, fogging or bleaching parts of the paper, as well as double exposure in the camera which is easier but allows for less control.

What counts most is not the technical skill, and my advice to the budding *avant-garde* photographer is to simplify as much as possible all procedure.

At our request, the Telbergs have given us the "elementary" example on page 17 to illustrate their approach.

Here is a simple combination. One negative is of roof-tops silhouetted against a sunset, the other a rather ordinary nude. Put them together, and you get a definite mood although it cannot be described in words. Is it the smoldering excitement of approaching night? Is it the death of a day, with the figure strengthening the feeling of fall? Is it the eternal mystery of the city?

For different persons it will have different significance. For some, of course, it may have none at all.

It is this question of how these pictures should be looked at that is most important of all. As Telberg points out, the technical means of achieving these results are within the scope of any advanced amateur. What is important is the reason for using the technique.

The strongest tradition in all the arts in America is the curiously intertwined strand of realism and abstraction. It is "native" in a real sense, extending from colonial New England, through Shaker architecture to the western pioneers and into modern design. It is formed from the "practicality" of the American character and from the stern necessities of settling new land.

The character of photography as a medium of record easily accommodated itself to this tradition. With the camera, ordinary competence will produce "realism," a consciously chosen angle will produce an "abstraction."

We are less familiar with the expressionist approach which is natural to the Telbergs. The test of any of these pictures is whether they convey a mood or a state of mind;—not information nor record, but emotion. If one does, that picture is successful, for you.



The Garret II

The difficulty of expressionism is that the artist is limited by his own personality in his choice of symbols. It may be argued that if we dig down deeply enough we come to a group of symbols which are common to all humanity. Granting this, each person will tend to use those which represent his needs and drives.

In the group of prints reproduced here, certain symbols such as the rough wall appear constantly. For those to whom these symbols also have an acute meaning, the pictures will have a more real significance.

To the objective observer, there is also the matter of technical excellence and of comparative simplicity to gain impact. There is no doubt that the handwork on these negatives and the difficulties of sandwiching several together create technical problems. Some of these are not completely mastered by the Telbergs as yet. The over-all dark tone of many prevents easy magazine reproduction or easy viewing except that of close inspection.

The last example reproduced on these pages is, in the opinion of AMERICAN PHOTOGRAPHY, an instance of the use of too many symbols—taking it into the class where an intellectual analysis is required to interpret the print, rather than the purely emotional "punch" which this type of work requires.

These are problems to be solved with further growth, and the Telbergs are at the beginning of a creative career, rather than in its maturity. We may expect from them new explorations and the pushing back of the frontiers of photography.

AMERICAN PHOTOGRAPHY presents this "one-man" show not only because it is different and may be suggestive to those in widely separated areas of work, but because this represents a fruitful experiment and is representative of the need for imagination and boldness if our art is to progress.

SALON SECTION

We present in our Salon section this month four figure studies by Lewis Tulchin. The nude in photography has been the subject of some controversy probably ever since the first daguerrotype of one was made. The basis of this controversy goes back to the confusion of the subject of a picture with the picture itself. The naive observer when he confronts either a painting or a photograph reacts to it as he would in the presence of the original subject. Since photography in the popular mind is a medium of record this has bothered the photographer more than it has the painter. The problem is not eased by the presence on the newsstands of many publications which exploit nakedness for its own sake, but the nude is a traditional subject which extends back to the most primitive beginnings of art, and properly handled, will continue to be a theme which will interest artists in any medium. AMERICAN PHOTOGRAPHY through its long history has reproduced many figure studies and considers them a legitimate subject for the artist's attention.

By way of contrast we also include in this section a delicate X-ray of flowers, a semi-abstract study of planes, and a photographic study from abroad.



A study of the seated nude, pleasing for the soft texture and interesting play of line. Lit by a 750-watt diffused spotlight for modelling and texture, with a soft front fill-light to reduce contrast and an overhead boom spotlight to emphasize the model's hair and shoulders and create a focal point of interest. Dallmeyer 16 $\frac{1}{2}$ -inch lens on 8x10 Century studio camera, 1/25 at f8. The Super-XX film was developed in DK-50 to preserve gradation.

An unusually posed and lighted study of the Negro nude, emphasizing the solidity of the figure by the strong modeling and the satin skin-texture by the cross-lighting. The black ground concentrates attention on the figure and adds to the illusion of roundness and depth. This dramatic presentation was lighted by two 750-watt spotlights, one from each side, with a 500-watt fill-light to open the shadows from the front. Goetz Dagor 12-inch lens on Century view camera, Tri-X Pan exposed 1/25 at f16 and developed in DK-60a.





Another strongly-modelled study employing side-lighting for texture and the emphasis of form. Double lights are again used, but unbalanced to give greater depth and interest. A weak fill-light beside the lens opens the shadows and brings out full gradation in the texture. All of these studies by Lewis Tulchin emphasize solidity and detail in contrast with other approaches which depend on space-division and outline for interest. Two 750-watt spotlights and a 200-watt flood were used, with the Tri-X Pan film exposed in an 8x10 Century View Camera at 1/20 at f16. Film developed in DK-60a diluted 1:1 for a longer scale.

A study remarkable for the simplicity of both its posing and its lighting. A single modeling light to the side of the model again emphasizes the roundness and solidity of the form and at the same time brings out the satin texture of the skin. The strong diagonal, like that of the previous figure, prevents the composition from becoming static. Lighted by a 750-watt spot at the side and a 500-watt flood at the camera. Century view with 12-inch Goetz Dagor. Super-XX developed in DK-50, diluted 1:1 and exposed 1/15 at f11.





PEONIES

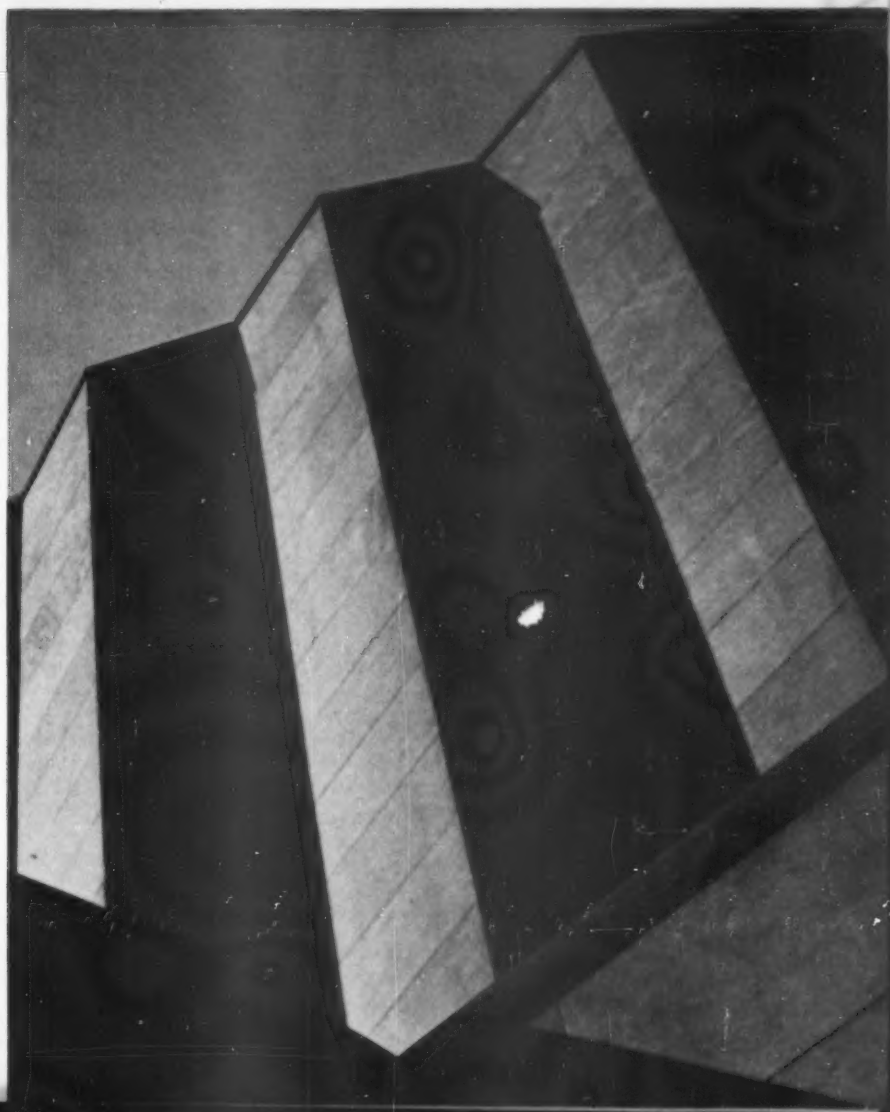
Dr. Richard H. Lyon

A graceful study which combines the pictorial with the scientific, this is part of a series of flower pictures made by X-ray to show the structure which enhances the beauty beyond what is seen by visible light. Made on 14x17 film, 160 seconds, distance 44 inches, kilovolts 12, milliamperes 20. The original contact print was made on Azo G2 in a printing frame with a 60-watt bulb, and developed in Amidol for 2½ minutes.

An abstract study of planes lit by an early autumn sun, this is a low-angle shot of the Ford Rotunda building. It is a pleasing arrangement and the tilt increases its impact. For the final test of its nearly perfect design, rotate the magazine and note how pleasing the picture remains. Automatic Rolleiflex, f3.5 Tessar, 1/100 at f16. Super-XX developed in DK-20, printed on Defender T-2 in Dektol. Blue-toned.

ROTUNDA TONES

Earle W. Brown





AWAKENING

George Avramescu

A Roumanian study from the 30th Annual Competition. The original print reveals the illusion of early morning sunlight and shows a strong feeling for design and pattern. No technical data.

POP FINDS A NEW WAY
TO SPLIT HAIRS

Pop sez...



Franklin I. Jordan, F.P.S.A., F.R.P.S.

IF YOU HAVE just had a hair's breadth escape, you are acutely conscious of the fact that you came pretty near not being with us any longer. When you talk about splitting hairs, you know that just to make it emphatic you are saying something ridiculously impossible.

Units of measurement were first taken from obvious parts of the human body. A hand, a foot, a cubit, a pace or a fingerlength varied considerably with the individual but they were exact enough for all practical purposes under primitive conditions. But not so now. The standard unit of length in the United States, although many people do not know it, is a bar of iridio-platinum one meter in length kept under almost religious conditions in Paris. Iridio-platinum was selected for the medium because it varies less than most other metals with changes in temperature. Even so, it has to be held at an exact temperature to make it just one meter long. We are asking a lot more of our standards nowadays.

When the ancients cast about for a unit of measurement infinitely small they again looked the body over for some part that would always be handy and easy to refer to, and settled for a hair. That answered all needs of the human race as a standard of minute measurement for many centuries but we have outgrown it now.

What started us off on this line of thought was that a while ago one of

"Pop" is the affectionate nickname that follows Franklin I. Jordan, F.R.P.S., F.P.S.A., around. There is no writer on photography who can get across so much information while you are chuckling with him. This month he discusses blondes, brunettes and redheads from a very scientific point of view.

our readers wrote in and wanted to know what was the matter with his lens because when he took a portrait it did not show the individual hairs on a person's head. That immediately launched us on the question of the resolving power of photographic lenses and we slipped back into our groove. But first we had to know how thick a hair's breadth actually was. We recalled a good many years ago when we used to do a lot of rifle shooting and every fellow had a swatch of human hairs for making cross-hairs for telescopic rifle sights. We abstracted them from blondes and brunettes and an occasional red-head to get different thicknesses. My recollection, dimmed by other memories, was that they ran a few thousandths of an inch, but I had to have this verified and get it exact.

No readily available reference book gave the figures, so Amos Carr of Raytheon kindly plucked and measured a few hairs from the girls in his office. He said that those he got ran from $1\frac{1}{2}$ to 2 thousandths of an inch although some of them might have been distorted in the struggle

to get them. In the meantime John McFarlane of Kodak Laboratories reached in his files and came up with the official—0.002 inch for a young blond to 0.004 for an older brunette. Personally we'll take the blond, but we called it 0.003 for an average. The question now stood: should a good photographic lens be expected to resolve anything as fine as this on an ordinary photographic film?

Lens manufacturers told us for years that the resolving power of any standard anastigmat was nothing that any photographer ever needed to bother his head about. Its resolving power was at least much greater than any emulsion could record so it would never enter into his calculations. It was a realm apart.

Resolving Power

Theoretically all lenses are alike under identical conditions. To get their resolving power, all you have to do is to multiply the wavelength of the light you are using by the f-number. If you are using daylight, call it the average 500 millimicrons. That is 0.0005mm. Multiply this by 8 for a lens at f:8 and you get 0.004mm, which is 250 lines per millimeter. As simple as that.

Mind that this is the *theoretical* resolving power, but at this point authorities used to dismiss the subject offhand by saying that the performance of a good lens closely approached the theoretical. Clerc, for example,

said that in favorable circumstances the resolving power of lenses was "slightly less than calculated values." Of late this malarkey has been abandoned with the statement that while no photographic lens ever really approaches the theoretical, a good one never loses enough in manufacture to bring it down to the level of the resolving power of the general run of films, which are currently listed at an average of about 50 lines per millimeter.

Amateur Lens Testing

But of late years amateurs do not take anybody's word for anything. They have to be shown, or find out for themselves. So there has recently been an epidemic of lens testing by amateurs, most of them using the test chart provided for this purpose by the National Bureau of Standards. They have had a lot of fun and learned a lot about lenses, one of the first things being that testing a lens was a surprisingly complicated operation. Dr. Pestrecov of Bausch and Lomb, who is a recognized authority, says that we can never determine the resolving power of a lens absolutely, but that the best we can do is "to evaluate the performance of a system consisting of a target, a lens, an emulsion, and an observer." It really does get complicated. Change any one of the elements of the system and you get a different answer.

Even after making allowance for the personal element, the results obtained by these amateur lens testers were so at variance with general belief that I took the matter up with Allan Greenleaf of New York, who is certainly no amateur. He tested thousands of lenses professionally for the government during the war, and some of his investigations about photographic equipment for *Consumers' Research*, Washington, N.J., and published by them, caused consternation to many people who held old ideas tenaciously. He tells me that the old assumption has been reversed and that some of the films in very common use will resolve far more lines per millimeter than the general run of photographic lenses. The lines have been upped for the emulsions, and downed for the lenses.

This opens up a very interesting situation but we can't go into it any further at the moment. If you want any more dope on it I can only refer you to Greenleaf's forthcoming book,

Photographic Optics, which will be brought out by Macmillan this fall. This is a gratuitous plug which I am happy to insert without charge at this point because I think that book is going to revise the thinking of some of us photographers and bring us up to date on a subject that has been sadly misapprehended.

Anyhow, to get back to our subject. Before we left it for this digression, we had decided that 0.003 inch was the diameter of an average hair. However, even on a 4x5 film you could not get a head more than about one-third life size. The hair would naturally be reduced in the same proportion, so that its image would be one-thousandth of an inch. Transposing this into the same units that we use in lens testing, gives us 40 lines per millimeter.

I am not so hot at doing sums in my head so I had Allen check my math, which he kindly did, he being a whiz at such stuff. He also agreed that in the light of his experience one might reasonably expect to find in ordinary use a combination of lens and film that would hold this amount of definition. I also tried to get some check on the resolving power of photographic papers, but didn't get very far on that except to be assured that it probably exceeds that of the film. So, theoretically there is nothing to stand in the way of showing individual hairs on a head.

System and Observer

But there is still a joker in the deck. Dr. Pestrecov warned us that all we could evaluate was the performance of a system, and in this practical problem we have immediately changed one of the factors in the system commonly used for lens testing. The standard chart used for lens testing consists of alternate black and white lines with a contrast between them of 30 to 1, about the same as the contrast between the printed type and the white paper on this page that you are now reading. A target with any less degree of contrast will give less definition. And how are you going to get that amount of contrast in a mass of hairs of the same color piled one on another? You just simply are not. So immediately overboard go all our laborious calculations. We have found that under optimum conditions our lens and film could just about resolve a single hair in the reduced size of our image, but that does not mean a

thing when we cannot provide those optimum conditions.

It is a narrow squeak but we have to conclude that it is a practical impossibility to show individual hairs on a head in a photographic portrait. Unless mayhap a single hair escapes from a scold-lock and happens to be fully lighted, exactly focused, immovable, and outlined against a background in full contrast—all of which are extremely unlikely to happen all at once by accident. If you think you have seen a portrait that shows individual hairs, what you have probably seen is a group of several hairs sticking together so that they looked like one.

Split Hairs and Illusions

Having answered this question to our own satisfaction, if possibly not to yours, we will close by asking another. Why would anyone want to show individual hairs in a portrait? If he did, it would not be a portrait any longer but a scientific exhibit which would defeat all the purposes of a good portrait. If you want to make a photograph of individual hairs, set them up and light them and provide the proper contrast, and go to it. But if it is a portrait you want, hew to the line and let the chips fall where they may. The broad brush work of the painter which carries the illusion of hair in the mass is far better technique because it does not distract the attention from the character rendering which is the main object of a portrait. And this the lens can fortunately do as well as the brush. When a lady smiles on you, don't go splitting hairs.

Russell B. Meyer, if you will furnish your address which you omitted from your letter, Pop Sez he would like to answer it.

"FREEDOMS" CONTEST ANNOUNCED

Freedoms Foundation, Valley Forge, Penna., has announced that \$5,000 of their annual awards appropriation will be given to photographers whose pictures "speak up for freedom." There are awards for 16mm and for slide films which also help to extend and defend the rights and freedoms we enjoy under the Constitution.

You may obtain a nomination form from the Foundation at the above address if you believe that one of your pictures actively symbolizes or promotes American ideals.

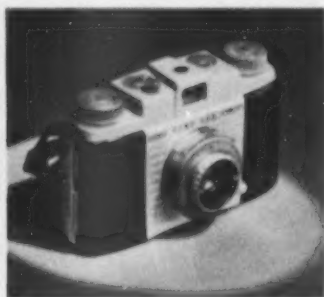
Autumn's About Ready--- Now, How About You?

The
Kodak
BULLETIN

ALREADY, here and there of a morning, the first frosts are whitening the low meadows. In the fields, the tall corn whispers dryly of crisp nights and sparkling days ahead. Soon the maples will be clad in autumn red and gold; and on the high slopes, light hesitant snows will come powdering down.

Autumn's about ready—but how about you?

Summer's ending is a time for inventory, for equipping to greet the seasons soon to come. It's a time for checking over equipment, making sure it's in good order, adding a needed accessory here and there, perhaps selecting a second camera to meet a specific want, or replacing an old camera that has served its day. Considering autumn color, probably a modern, color-wise Kodak miniature camera, one of these . . .



Top left and center, Kodak's new big-value economy miniatures—the Kodak Pony 828 Camera, and Kodak Pony 135. Each has a Kodak Anastar 51mm. Lens, *f*/4.5, *Lumenized*—with a crispness and clarity you'd expect only at a much higher price. Each has the velvet-smooth new Kodak Flash 200 Shutter, 1/25 to 1/200, with positive flash contacts, and ultra-steady body shutter release. Focusing range, infinity to 2½ feet—grand for color work! Red-indexed "average" settings for black-and-white and color make operation easy, even for beginners. The "828," \$29.95, the "135," \$34.75.



Top right, the famed Kodak 35 Camera—the medium-priced miniature that "has everything." Four-element Kodak Anastar 50mm. *Lumenized f*/3.5 Lens; Flash Kodamatic Shutter, 1/10 to 1/200, "T" and "B"; coupled split-field range finder; automatic shutter cocking; automatic film stop; exposure counter; double-exposure prevention—yet it's only \$66.75. Bottom left, that little

jewel, the Kodak Flash Bantam Camera, with *f*/4.5 *Lumenized* Kodak Anastar Lens, 1/200 flash shutter, distinctive compactness (it's only 4½ inches long), sturdiness combined with light weight (only 13 ounces), and the smartest kind of styling. \$49.50. At right, above, a world-famous Kodak miniature—The Kodak Retina I Camera. It has a Schnei-

der-Xenar *f*/3.5 Lens, surface-coated, in Compur-Rapid Shutter, 1 full second to 1/500, and "B"—along with automatic film stop, exposure counter, double-exposure prevention, watchlike precision, and a distinctive smartness of design and finish. There's quality in every line and detail of this top-level miniature; the price—\$72.75.

All prices include Federal Tax

Continued on next page



For You

MAYBE your autumn need is for a larger camera—perhaps one that will serve for both miniature and large-film work. Seek no farther; here are three outstanding advanced hand cameras.

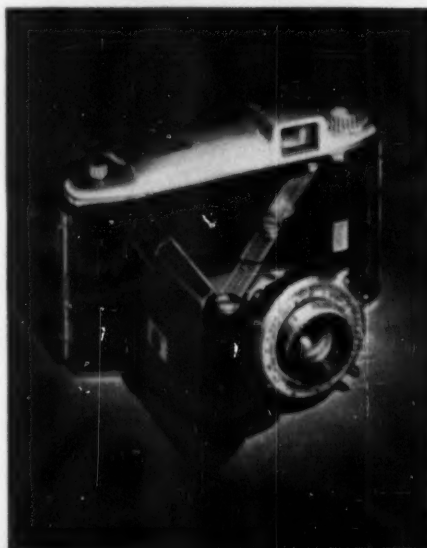
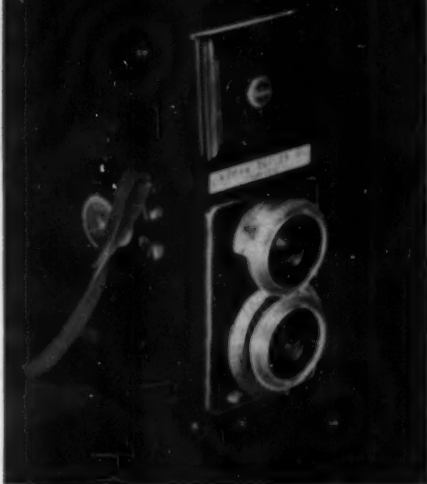
At the head of the column is the Kodak Reflex II Camera—king of the medium-priced twin-lens reflexes. Takes $2\frac{1}{4} \times 2\frac{1}{4}$ normally—and with a \$5 Kodak Reflex Adapter Kit, accepts No. 828 miniature film, black-and-white or color. Those big f/3.5 Kodak Anastar Lenses are true teammates—same optical formula, same focal length; both *Luminized*, of course, for maximum transmission and color purity. Under the ground glass is a Kodak Ektilite Field Lens, to give you a crisp, brilliant focusing image right out to the corners. Shutter to 1/300, automatic film stop—and much more. The price, \$155 with case.

At right, the Kodak Medalist II Camera. It's built like a fine microscope, costs \$312.50 with case, and some of the engineers and scientists who own a Medalist wouldn't part with it for double that amount. There's a reason for that big, husky, all-metal lens mount; it's the only mount rigid and precise enough to do justice to the Medalist's *Luminized* f/3.5 Kodak Ekstar Lens—the finest lens ever made for a $2\frac{1}{4} \times 3\frac{1}{4}$ camera. Every one of the Medalist's 796 parts is as fine as Kodak skills and quality controls can make it—and they add up to a camera whose performance is practically out of this world.

At right, below, is the Kodak Tourist "800" Camera—top model of five, ranging from this expert's choice to a simple beginner's model (next page). The "800" has a Kodak Anastar f/4.5 *Luminized* Lens, fitted to a Kodak Synchro-Rapid Shutter whose top speed is a cool 1/800 second! It, and the standard f/4.5 model, and the f/6.3, accept the Kodak Tourist Adapter Kit (\$14.50) which permits a choice of four picture sizes—including No. 828, black-and-white or color! Price of the "800," \$95. Field Case, \$10.50.



Each camera accepts Kodak Flashholder—see next page.



For Others

LET the rest of the family enjoy photography this autumn—with their own cameras. Good family cameras made by Kodak cost so little! Top right, the new Kodak Duaflex II Camera, f/8—sturdy, compact focusing model, $3\frac{1}{2}$ inch to infinity, with big brilliant reflex finder and double-exposure prevention—only \$21.95. Standard fixed-focus Duaflex is even less—\$13.95.

If your sweetheart, wife, teenage sister or daughter prefers an easy-to-use camera that's tops in styling and takes generous $2\frac{1}{4} \times 3\frac{1}{4}$ -inch pictures—you need look no farther than the Kodak Tourist Camera, Kodak Model. Only \$24.50—yet in styling and many points of construction it's similar to the fine, fast-lensed Tourist Models. No where will you find a folding camera smarter in appearance or more capable in its price class. Flash shutter, of course, for synchronization. Kodak Tourist f/8.8, \$38.50; Kodak Tourist f/6.3, \$47.90.

Junior members of the family should have their innings too—and Kodak's group of simple cameras meets every need. For real economy, both in purchase and in use, there's the Brownie Hawkeye Camera. The price is only \$5.50—and it gets 12 negatives, $2\frac{1}{4} \times 2\frac{1}{4}$, from each roll of black-and-white film. It's sturdily built, fits neatly into a knapsack, and will be No. 1 companion on every Boy Scout and Girl Scout hike.

Most compact of the simple twin-lens reflex cameras is the long-popular Brownie Reflex Camera. The current model is a flash model—add an inexpensive Brownie Flashholder, \$4.03, and it's ready to go night or day. Gets 12 negatives, $1\frac{1}{2} \times 1\frac{1}{2}$, from each roll of No. 127 black-and-white film; weighs only 13½ ounces; has the big brilliant finder beginners need. \$10.95.

With the camera, include a copy of the friendly handbook that has started more than 2,000,000 people toward a better understanding and more enjoyment of photography. "How To Make Good Pictures" is the biggest 75-cents' worth in photographic publishing. Hundreds of pictures, 240 pages, 16 pages of color. For those a bit farther advanced, the right book is "This Is Photography"—a big value at \$2.

Prices include Federal Tax where applicable.



For All

KODAK Flash Shutters have knocked the high cost out of equipping for flash. Plug in an inexpensive Kodak Flashholder, and you're all set. Standard Kodak Flashholder with Flashguard, to fit most current Kodak cameras, \$11.90. Kodak Duaflex Flashholder, \$3.33; Brownie Flashholder for Brownie Reflex Camera, \$4.03.



Good filters are essential to fine work—and Kodak Wratten Filters have been the standard for many years. The K2, G, A, B, CS, and X1 give you a well-rounded kit for most work in black-and-white; add a Kodak Skylight Filter for color; a Kodak Pole-Screen for both. (Even the simplest box camera, by the way, should have the benefit of a Kodak Cloud Filter.) A Kodak Filter Case helps keep your battery of filters safe and in good order.



With cool weather in the offing, you'll be doing more indoor work—and a Kodak Vari-Beam Clampight (at right) or Kodak Vari-Beam Standlight will stand you in good stead. These ingenious units use No. 2 flood lamps; a twist of the wrist switches them over from a wide beam (for still shots) to a narrow beam (for movies). The big 12-inch aluminum reflectors have a semi-matte, anodized surface, for high reflection. Standlight adjusts from 3 to 9½ feet; has a 4½-pound base which assures excellent stability; is \$15. Clampight has a rugged, padded clamp; adjusts to practically any angle; is priced at \$9.75.

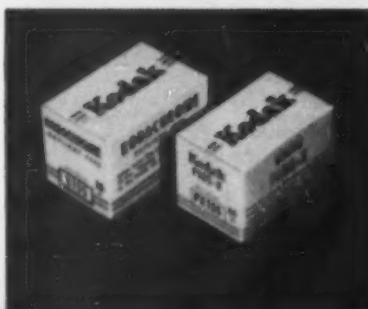
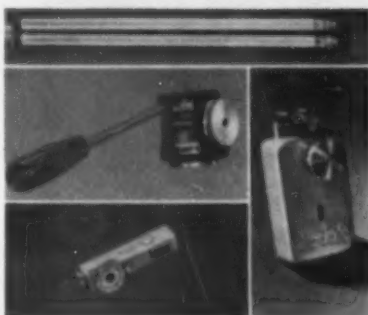


Insure unblurred shots with a sturdy, steady, lightweight (2 pounds), dependable Kodak Eye-Level Tripod. Extends to full 5 feet; telescopes to 22 inches; won't spread and sprawl. \$23.33.

A Kodak Turn-Tilt Tripod Head (at right) adds any-angle flexibility to your tripod—gives you up-and-down and horizontal panning, all smooth as velvet. \$15.46. Far right, a Kodak Auto-Release clips to your camera's cable release; trips the shutter for you after controlled delayed action. \$4.25. And a Kodak Service Range Finder simplifies distance-measuring; helps you focus with greater precision. \$14.58.

Autumn or any other season—you can rely on Kodak films. Full choice of black-and-white films—ultra-fast Kodak Super XX, ultra-fine-grain Kodak Panatomic-X, popular Kodak Plus-X with its happy combination of high speed and fine grain—and others. Full choice of color films—Kodachrome Film in types for both daylight and artificial light; Kodacolor Film, both types; Kodak Ektachrome Film, roll and sheet. For almost any camera and any occasion, there are Kodak films to fit your needs.

Continued on next page



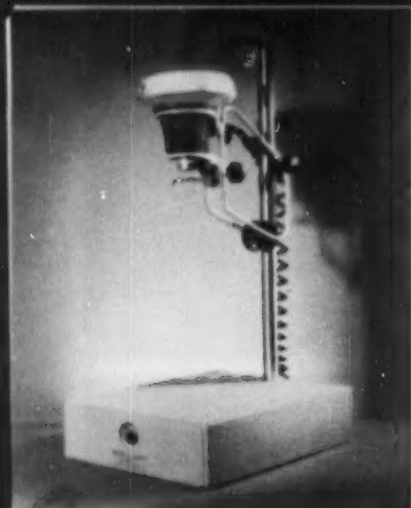
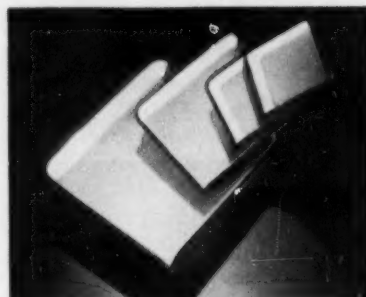
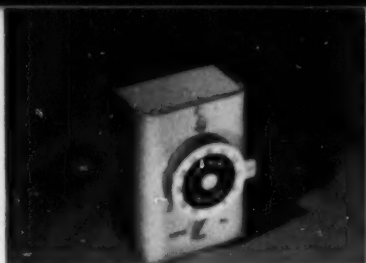
For Prints You're Proud To Show

◆ **BASE** your darkroom operations on a Kodak Flucolite Enlarger—the modern unit that's miles ahead of the field. Try out a "Flucolite" ... gauge the crisp brilliance of its instant-action cold light, and the uniform illumination from the famous "integrating-sphere" lamphouse ... test the smooth vernier focusing and elevating ... manipulate the distortion control, rotating carrier, and head swings ... tick off exposures in a few brisk seconds. You'll quickly decide that this is your enlarger, and no other will do. It's no cheap instrument, but weigh its quality and capabilities against the price, and it's a bargain—\$112.90, without lens. Full range of Kodak Enlarging Ektar and Enlarging Ektanon Lenses is available.

◆ A good contact printer is mighty helpful when you start organizing the summer's pictures, making file and album prints, and selecting the ones you'll enlarge. The Kodak Home Printer, at left, is an efficient, economical answer. All-metal, it accepts negatives up to 4x5½ inches, paper up to 5x7; provides for strip printing of 35mm. and larger roll-film negatives. The price, \$12.50.

◆ Name the paper types you prefer—you'll find a Kodak sensitized paper to meet any requirement. Kodak Velox and Azo Papers for contact prints; Kodabromide for most enlarging, in a choice of five evenly spaced contrasts and several surfaces; Kodak Platino Paper for somewhat warmer blacks and easy handling; Kodak Opal Paper, choice of the masters, in a stimulating choice of thirteen tint-and-texture combinations. How can you fail to do fine work, with instruments such as these?

◆ Sound technical guidance is the secret of good darkroom operation—and you'll find the basic data you need, all neatly assembled and organized, in the Kodak Reference Handbook. This \$3.50 book is specifically planned for serious workers; it includes all the seven basic Kodak Data Books.



FOR accurate timing in both contact and projection printing, pick a Kodak Electric Time Control. It plugs into the enlarger or printer circuit; gives you precisely measured exposures, 1 to 57 seconds. Repeat timing, too; fine for rapid-fire production of album prints and greeting cards. (By the way, how are your Christmas cards coming?) The Time Control also has a continuous-light setting, to use when focusing. The price, \$13.50.

Good darkroom work demands three hands—unless you have a Kodak Utility Footswitch. This compact, ruggedly built device leaves both your hands free for dodging enlargements, handling equipment and materials. \$10.

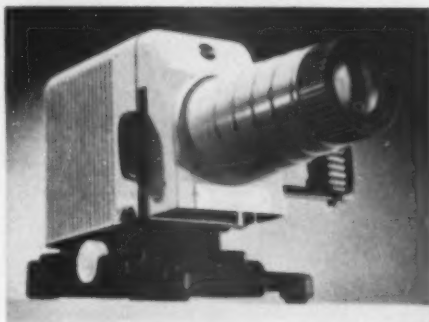
Good trays—big trays—it's impossible to get along without them. Kodak Enamelled Trays are made of heavy steel, heavily coated with tough white porcelain enamel, and each has a correctly designed pouring lip. Ten sizes, 4x6 inches up to 23x28, 83 cents to \$16.30.

Handsome, well-made graduates add an extra touch of pleasure to your darkroom work; and Kodak Engraved Graduates add a bit more accuracy, too. Sizes, 1 dram to 32 ounces (except 2 ounces); 85 cents to \$3. Inexpensive Kodak Dark-room Graduates, 4 to 32 ounces, 25 to 75 cents.

Kodak Chemical Preparations speed up your work—and cut out the errors that occur when you churn up your own mixtures. Kodak Microdol and D-76 Developers for fine-grain work; Kodak DK-60s and DK-50 Developers for larger films and plates; reliable Kodak Dektol Developer for most prints and enlargements; warm-tone Kodak Selectol Developer for papers such as Kodak Opal and Platino; Kodak Versatol Developer for all-round film and paper use; Kodak Acid Fixer and Rapid Liquid Fixer With Hardener—each is exactly right for its purpose. And don't overlook the special aids—Kodak Farmer's Reducer, Kodak Chromium Intensifier, Kodak Abrasive Reducer, Kodak Anti-Foam, and others.

Good washing is essential, if your prints are to be permanent. A Kodak Automatic Tray Siphon is the answer—it converts any print tray into an automatic print washer. \$5.25.

Prices include Federal Tax where applicable.



To Make Color Sing

KODASLIDE Projectors put the light where it belongs—on your screen, not bottled up in the lamphouse. Superb optical design, and Lumenized lenses—those are the performance secrets of these great projectors. Aristocrat of the field is the Kodaslide Projector, Master Model, at top left—1000-watt, power-cooled, with a choice of five fine Kodak Projection Ektar and Projection Ektanon Lenses, ranging up to 11 inches in focal length, and in aperture up to $f/2.3$. The Master is equally able at home... and in the largest auditoriums and lecture halls. The price, \$150 up, depending on the lens you choose.

Popular, capable, and an unusual value—the Kodaslide Projector, Model 2A. With 150 watts, it achieves 300-watt performance—big, brilliant images to fill any home screen, as well as club or classroom screens. Condensers and lens are all Lumenized, for maximum brightness and color purity. Metal body, smooth tilting control, tripod socket in base, smart styling in black and gray. With Kodak Projection Ektanon $f/3.5$ Lens, 5-inch, \$49.50.

Compact, capable, economical—the Kodaslide Projector, Model 1A, is a favorite for home use. Its 4-inch Kodak Projection Ektanon $f/3.5$ Lens, Lumenized, yields big images at conveniently short throws—plus a sharpness and purity of color far beyond the projector's price (only \$29.50).

Newest and most exciting idea in the projection field—the Kodaslide Table Viewer, combining projector, slide changer, and screen, all in one convenient desk unit, especially designed for use in lighted rooms. Convenient hopper holds up to 75 Kodaslide transparencies or 50 glass-mounted slides—and the changer handles them easily, grouped or mixed. Smartly styled, this viewer lives up to any home or smart office; the price, \$95.

Ever make movies?
See next page



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Child spinner in a southern cotton mill was taken in 1908 by Lewis W. Hine. Pictures such as these documented early social reforms.

EARLY PHOTOGRAPHS BY LEWIS W. HINE

The Photo League establishes a permanent collection

LEWIS W. HINE came into photography accidentally in 1903 when the principal of the Ethical Culture School in which he then taught requested pictures for use in the visual education program which that progressive school was initiating. Up to that point, he had never made a photograph, but in the next 37 years up to his death in 1940, he produced a body of work which places him among the greatest of American photographers.

His greatness lies not only in the value of the work as fine art, but the function his work played in developing the social consciousness of our citizens. In 1904, he first took his camera (with the unpredictable flash-powder then used) to Ellis Island to record the flood

of immigrants who were entering this country by the thousands daily. The *madonna and child*, which we reproduce on the next page, is probably the most famous of the pictures which he made in this series and has been reproduced many times.

He followed them into New York and further into the country, recording the slum tenements where they found refuge while learning the language and the custom of a new country. His camera saw whole families, down to children barely able to sit up to a table, working for piece-rates on the "home-work" that the garment industry and others then used.

His series of such pictures helped arouse the necessary indignation that

broke the back of such practices and began to give these new Americans the opportunities they had dreamed of.

Facing hostility and the possibility of violence he documented the evils of child labor as official photographer for the National Child Labor Committee, talking with the children during their lunch period and entering the factories to picture them at work.

He took notes on a piece of paper concealed in his pocket, measured the height of the children against his vest buttons and, most importantly, made negatives which revealed the size and tender age of those struggling with adult tasks.

In later years, his series of "Work Portraits," the men and women with



At the turn of the century, immigrant families such as this were found by Hine's camera in one-room tenements in New York slums.

the machines they operated, served a different purpose—the emphasis of the dignity of labor and of the laborers themselves. Some of the last of these

were made by the 60-year old Hine during the construction of the Empire State Building when he followed the steelworkers as they raised the frame-

work, climbing with a Graflex to the peak of the structure.

In his own words, "I wanted to show the things that had to be corrected. I



This Ellis Island madonna made in 1910 is one of the world's great photographs. Sensitive and symbolic, it proves the mastery of its maker who used materials we would consider primitive, yet achieved greatness.



Hine was angry with social conditions, but filled with infinite sympathy and appreciation for the individual as these pictures indicate. He saw hope and patience in those drawn to our land by promises unfulfilled.



An Italian family in Ellis Island, bewildered yet eager, new blood to be sucked into the tenements and sweatshops. Hine's camera studies shocked America into reform which ameliorated in part their living conditions.



Children of slum families had little time to play in 1910. Hine caught the spirit and movement of this back alley ball game.

wanted to show the things that had to be appreciated."

Since his death in 1940, his son has given his negatives and prints to the

Photo League of New York, through whose courtesy these prints are reproduced here. The members are volunteering their time to catalog and re-

print the negatives and make them available for use. It is an excellent tribute to the memory of a photographer and a man.



At the turn of the century, southern Europe and the Mediterranean supplied laborers to replace the Irish who had moved up in the social scale in an expanding American economy. Hine revealed their faces. They



found here the same toil they had left behind, but with opportunities for some who could escape from burden-bearing. Photographs such as this made citizens aware, helped to free them from a new serfdom.



It was only two generations ago that children joined the family labor almost as early as they could stand alone. America's promise became a reality only after civic consciousness was acquainted with the facts.

FIRST STEREO CONTEST

... by Herbert C. McKay, I.R.P.S., A.S.C.

THE FIRST INTERNATIONAL stereo contest is history! It may be added that it also made history. Probably never has there been any photographic contest or salon which exhibited such a high percentage of excellent entries as did this. In the original judging only about half of the entries were eliminated, although screening often eliminates up to 80 or 90 percent. In variety the subjects ranged from stereomicrographs of insects to scenic views of the most imposing grandeur. Many entries were photographed in other countries including Greenland, Hudson Bay district, Mexico, Bali and several European countries. All in all, the entries were highly satisfactory.

At the end of the third viewing, there were 32 entries still in the running. The fourth left fifteen and only after the fifth were the entries reduced to seven. One full sitting of the jury was devoted to listing these seven in order of preference, and even then most of the judges were wondering if they had done the best job possible. The final decisions were based upon the most exacting technical study of the slides, and with each elimination the judges regretfully saw truly magnificent work laid aside.

Dramatic Stereos

The first place went to a series of six views made in Yosemite, Bryce Canyon and Rocky Mountain parks. However this choice of subject had little to do with the decision as there were eleven entries of similar subjects all of which were of prize quality. Mr. Steuck handled his material with consummate skill. His pictorial elements were massed so that there were no extra-planar detail intruding. The longitudinal planes were given as much attention as the lateral ones. The color was at once, rich, delicate and vibrant. Color contrasts and color depth contrasts were perfectly handled. In each the composition could hardly have been bettered.

It seems trite to say that the spectators gasped in admiration, but in this instance it was literally true. In fact these were the only sounds for at least two or three seconds after the first slide was screened. It happened with others also, but in a very close approach to perfection, Mr. Steuck outdistanced his competitors.

Mr. Novick submitted a greater variety. Gloucester fishing boats, the Maine Coast and one of the best baby pictures we have seen. His color was surpassed only by that of the winner, and in composition there was little to choose.

Mr. Sussman chose two studies of a blacksmith, two of the illuminated dome of the Capitol in Washington and a closeup of a flower. All were excellent as is to be expected of a winning group. The blacksmith pictures were among the most dramatic of the competition. The white hot iron upon the anvil, the flame leaping in the forge and the dramatic lighting effects provided pictures

which, strangely enough, were almost as effective as planar compositions as in full dimensional relief.

We could go on and on in our enthusiasm about these stereograms, and we wish that a full third of the entries could be made available to all stereographers. However it would be impossible to leave this discussion without a brief mention of some of the slides which, although they did not win a place, were certainly worthy of mention. First the four who took fourth, fifth, sixth and seventh places and were in the elimination finals.

Mr. Hodnick's best slide was one of a Chicago street at night. The point of view was elevated and the pattern of light was stereoscopically excellent.

Stereo vs Planar

Mona and Leon Young sent two slides. One of a pink waterlily growing in a pool in which goldfish were clearly visible. The point of view was straight down. Technically excellent, this slide was liked for its novelty as well as the beauty of the subject. However the second slide was of even greater interest. A gnarled and weatherbeaten tree, such as are found along the California coast, made a composition which was rugged and angular; one in which the confusion of line pattern would not be acceptable in a planar composition, but when viewed stereoscopically the whole pattern was altered and changed into a harmonious whole. This is one of the most striking examples we have seen of the great difference between stereo and planar composition.

Mr. Shield's slides were one of the sets of Western scenery, but his outstanding slide was a closeup of an Indian woman weaving a blanket. There was very little to criticize in this slide and it too is an outstanding example of the unique quality of stereo. Mr. Shipley also chose Western scenery for his subjects, and rendered them with excel-

lent technique and considerable competence.

Among runners up H. R. Hardy of St. Louis made a remarkable picture of Old Faithful at sunset. This is the only picture we recall in which the cone of water is distinctly differentiated from the clouds of steam, to say nothing of the beauty of this geyser as seen against the glowing sunset. Esther M. and Garland B. Fletcher, of Urbana, Illinois, and A. D. Craig of New York chose Mexico as a locale, and beautiful slides they were. R. D. Tolmie of Hollywood sent a remarkable shot of hundreds of gulls in flight as well as an interesting shot of a ballet dancer made at 1/10,000 second with "strobe" light. O. de Vilbiss of Waukegan, Illinois, made a shot of St. Patrick's Cathedral looking down which shows clearly the cross form of the building.

F. F. Lukas of Chicago made a slide of fungi upon some tree stumps which was both beautiful and interesting. Mrs. M. Legendre of Aiken, South Carolina, made a slide showing fish swimming in a stream, a subject demanding considerable technical skill.

Slides of wild deer were submitted by two contestants, and another made some fine shots of bears which were well worth while. Flowers were numerous, among them a group of violets which were really fine.

Scientific Slides

Nor can we leave the discussion without mention of the fine macro entries. T. C. Thomas of Los Angeles made a closeup of the head of a dragon fly, large enough to be almost "micro," while D. M. Tate of Milwaukee sent a set of big closeups of spiders which were beyond technical criticism. In fact this spider set, if made generally available would seal the doom of planar treatment of similar subjects. The outstanding value of stereo in the scientific fields could hardly be made more emphatic than by this remarkable series of insect studies.

1950 STEREO CONTEST WINNERS

First Prize

D. Steuck
West Allis, Wis.

Second Prize

A. A. Novick
Hubbard Woods, Ill.

Third Prizes

A. D. Sussman
New York, N.Y.

C. Hodnick
Chicago, Ill.

Leon S. Young
Berkeley, Cal.

Roy Shields
Roscoe, Ill.

Harry Shipley
Salt Lake City, Utah

Honorable Mention

W. F. Allen
West Hartford, Conn.

D. R. Conklin
Chicago, Ill.

Norman Cummings
Beloit, Wis.

Axel Deertz
Chicago, Ill.

O. De Vilbiss
Waukegan, Ill.

Bill Eichinger
Chicago, Ill.

Esther M. Fletcher
Urbana, Ill.

Garland B. Fletcher
Urbana, Ill.

R. M. Kinzbach
Seattle, Washington

B. Kullstrom
Norrviken, Sweden

F. J. Perillo
Tucson, Arizona

Harold V. Schwartz
Milwaukee, Wis.

Robert T. Shipley
Salt Lake City, Utah

Thomas C. Thomas
Los Angeles, Cal.

Richard J. Venne
Reklaw, Texas

Vin Zeluff
South Ozona Park
Long Island, N.Y.

Only space prohibits the direct mention of a score of others whose work was such as to excite general admiration.

And now, just a word about future contents. How can you win a place? Of course results cannot be guaranteed, but there are a few hints which may be used as guides.

Children are favorite subjects, but very few people seem to know how to handle the material. Most entries show a group of youngsters obviously posing to "have my picture taken." Single subjects show this even more. Baby pictures owe much of their charm to the fact that the child is too young to experience self consciousness. The picture should show the child in a natural pose, wholly unaware of the camera. Hard to do, certainly, but prize winning pictures are not made with a simple flip of the wrist.

In landscape, the most important thing is to remember you are working in three dimensions. Forget all the rules you ever learned about planar composition. As we have mentioned, a prize winning stereo composition would rarely, if ever, be acceptable in the plane. Mr. Sossman's blacksmith may be cited as an example of the exception which proves the rule.

One factor of stereo composition too often overlooked is that of the invisible point of view. In a planar photograph, the point of view is necessarily that of the camera. Only from there is the composition and the pattern visible, but in stereo we have that opening up of space which makes it possible to judge with fair accuracy the appearance which the subject would present if viewed from other points. This is a revolutionary concept in photography, but if you study stereo slides you will see that it is not only a possible, it is a perfectly natural thing to do. Take this into consideration when you make stereograms.

No Extra-Planar Detail

A strong foreground is advisable, but do not include some blatant detail which keeps knocking at your consciousness when you look into the depths of the picture. When you look into the picture all foreground detail should sink into the anonymity of stereo diplopia. This extra-planar detail is one of the worst offenders in stereo. There should be no obvious detail in any plane other than that under examination. If there is such detail which keeps pulling the eye back to its plane, it is a stereo defect.

Watch your color! More entries will be discarded at the first judging because of muddy color than any other one reason. If prevailing conditions are such that the color is off balance, as for example a light with abnormally great or small blue content, strong local color from walls or ground or trees, overbalance of red at sunset (unless you wish specifically to retain this for its color value) or under any other conditions which distort the color balance, then use corrective filters. But do not use these filters to control the specific color of the subject itself. If you try to warm up a flesh tone for example, you will degrade every green in the picture.

And do not believe that exotic subject matter will win for you! There are possibilities right in your own home town which are just as great as you would find any place in the whole world. Beauty exists everywhere!



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Painter vs Photographer

(Continued from page 11)

al lines, good balance and good juxtaposition of tones, whether in black-and-white or in color. This applies equally to the commercial work and to the purely pictorial.

But there the similarities end. The individual techniques are worlds apart. Each has its own problems and headaches. I am inclined to think that the cameraman's job is the harder of the two. Granted, it is more difficult for the novice to learn to draw and paint well than it is to master the basic mechanical manipulations of a camera. But both of those considerations are on the novice level. In considering photography as an art, we must confine ourselves to the problems of the mature photographer. Naturally, there are too many varied types of photographic work to cover in one sitting but let's take a look at a few of the more prominent fields.

First, the landscapist. The painter has a definite advantage. He does not of necessity have to have the scene he is portraying present before him. Many painters make only initial sketches and color notes in the field. They subsequently work out their masterpieces in the studio. Many work from photographs, and the modernists such as Georgia O'Keeffe, with strongly abstract tendencies, work almost solely from memory and emotional impression.

AGE OF INNOCENCE is Georgia Engelhard's title for this appealing dog picture.



WALTER PRAGER, Mountain Guide. An outdoor portrait study by Georgia Engelhard. In the original, all textures are completely visible, with skin, wool and rope all showing distinctively.

But the photographer must work from concrete reality; the scene must be smack before his lens. To re-create a scene of fleeting fogs rising from deep valleys as mountain peaks tower far above, the painter can rely upon his recollections. The photographer must be right there on the spot. Besides, he must often work at top speed to catch this transient mood of nature.

What is more, the painter can change elements in the scene he is portraying. He can make those mountains higher; he can move trees to improve composition; he can totally eliminate distracting details. As a matter of fact, there is no limit to the amount of imaginative rearrangement that he can make. But none of these things can the photographer do with a straight print. It's true, by time-consuming work on film, by making bromoil transfers or paper negatives, or by double printing, he can closely approach the painter's power to alter a scene. But in my opinion his work thus loses true photographic quality.

Yet, limited as he is by the mechanical nature of the camera, and by the

fact that he must work directly from concrete objects, the photographer can work in an imaginative way. With skill and perception, he can transform the most commonplace subjects into pictures of true artistic quality.

Basically, he must have a clear idea of what he wishes to express and emphasize in the scene, and he must know how to achieve this end through composition, focus, lighting, exposure, filters and a thorough knowledge of the techniques of projection printing. To reach the stage where he can make his mechanized tools work for him in this way takes time—time, patience, persistence and plenty of experimentation.

The speed with which a painter works is purely a personal matter. Some have been known to take years to produce one picture. Leonardo da Vinci worked for ten years on the Mona Lisa. I doubt whether any photographer has ever labored so long on a single photograph, though he may well have photographed a single subject many, many times before achieving just what he wanted. Alfred Stieglitz worked for several summer seasons on a series of cloud pictures, the "Equiv-

lents." I can assure you that he discarded vast quantities of negatives before he got about a dozen which were satisfactory to him.

Next, let's take a look at the portrait field. The average sitter does not possess godlike beauty, though too many of them, especially the fair sex, have an overly glamorized idea of themselves. Even those fat and forty expect the resulting picture to make them resemble Rita Hayworth, Greta Garbo and Vivien Leigh all rolled into one. There are the gentlemen too, who arrive at the studio with unkempt hair, unshaven cheeks and who wish to be portrayed as twin brothers of Robert Taylor or Clark Gable. Doting mamas expect you to transform homely little Jimmy into the semblance of a Raphael cherub.

Even more difficult than children, are animal portraits and especially animal action shots. Painters rarely have an animal "sit" for them for more than a rapid sketch, and many of our well-known illustrators admit that they work from photographs. The painter or illustrator who has thorough knowledge of anatomy can reconstruct pose and expression from memory. But the photographer once more is confronted with the problem of working from concrete reality.

Not only must he be a very fast operator to catch split-second expression

and lifted paw and swirling tongue, but he must have a thorough knowledge of animal psychology in order to induce pose and expression. If you think that human portraits are the only ones requiring retouching you are mistaken. It is astounding how many pet owners arrive with Fido in untrimmed, unkempt condition and expect the photographer to transform him into a veritable show specimen. The painter would simply disregard the untidy ears and the shaggy coat but the photographer has to do the glamorizing job through negative retouching—a delicate and time-consuming job.

As in the scenic field, the portrait painter has the advantage over the photographer in that it is not essential that the sitter be continuously before him. Nor is it necessary that the subject stay rigidly quiet for any length of time. As he roughs in his sketch of face and figure, as he sweeps in planes of color with his brush, the portrait painter very frequently engages his models in conversation, thus gaining a pretty good idea of character, characteristic facial expressions and body poses. No matter how fleeting these may be, the perceptive painter will be able to record them, and in recording them to flatter or strengthen as he sees fit.

The photographer can do much to put his sitters at ease by the same



LOVE ME? LOVE MY DOLL is an example of Miss Engelhard's avoidance of the routine.

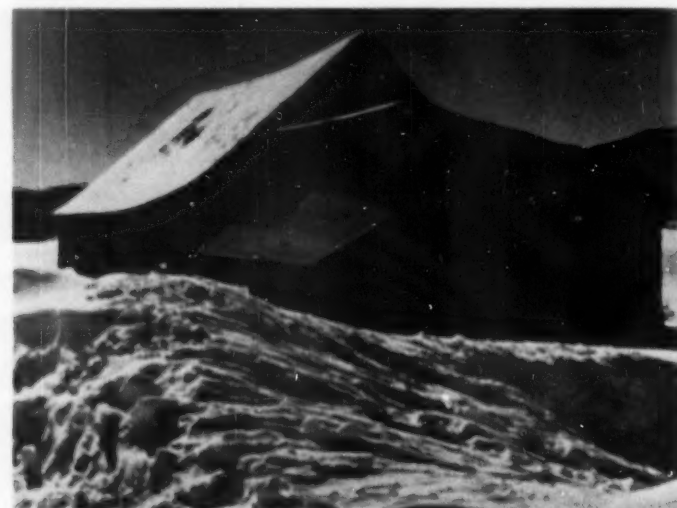
methods, but the desired pose and expression must be there for at least a tenth of a second during the sitting in order for him to record them on film. With extremely self-conscious people it may take several sessions before one satisfactory photograph out of many is obtained.

Photographers such as Karsh, are not only master psychologists in knowing how to induce effective and characteristic poses and expressions but they are also extremely quick and co-ordinated operators who never delay the shutter release when they see what they want.

It takes years for a painter to reach the peak of his craft. It is exactly the same with the photographer. Men such as Steichen, Weston, Karsh, and Halsmann, did not master their art overnight. The photographer must learn how to handle various types of cameras and how to handle light, both natural and artificial. He must know the properties of different negative emulsions, how to use filters and how to compute exposures. He must know all the techniques of processing and printing.

Above all, he must be able to make all these work for him to express feeling and thought. This cannot be learned in a few hours, nor from an instruction book. As with painting, it involves study and practice, and more practice. Once basic technique is mastered, endless persistence, endless experimentation, endless self-criticism are necessary if you wish to progress and not rust in the rut of current success.

SOLITUDE is a still different type of photography, indicating the necessary competence in many types of work before one can be called a professional instead of a shutter-clicker.



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TALKING ABOUT

PHOTOGRAPHY

WITH MORTENSEN



William Mortensen

Hints for Better Landscapes By William Mortensen

HAVE YOU EVER experienced the feeling of wholesome satisfaction when viewing a well composed landscape in which nature reveals herself in a quiet dignified mood? What a relief such an experience is in contrast to the crass and sensational photographs of distorted architecture, stilted street scenes, or aberrated chorus girls. Pres-

ent-day photography with its fanatic zeal for extreme literal rendering and its frantic search for sensational subject material, forces a challenge upon us. It is true that a good picture must have an impact or dominant theme, but this impact is achieved far more effectively by abstract pattern rather than by sensational subject matter.

Good photographic technique demands clear definition and maximum clarity of subject material but where extreme detail rendering is dominant, the true concept of the picture is lost and its full symbolic significance obscured. Extreme literal rendering of all the intricacies of branches and leaves in a landscape may be a tech-

Figure One



Figure Two





Figure Three

Figure Four

nical achievement but fails to produce the broad pictorial concept and sustaining quality which a true landscape should possess. The difference between a puristic rendering of a scene in nature and a well composed landscape is the difference between an expert piano tuner playing the scales and Horowitz playing the Moonlight Sonata.

Some photographers of alleged magnitude are inclined to impress students with *technical conjury* as being the sole objective in photography. Mere technique alone is a barren field and must be as the strings of a violin—only a medium of expression. Corot, the great French landscapist, could have painted a leaf or a branch with unerring accuracy, but he felt such trivial exhibitionism was not in the purview of a true artist. His painting of a leaf may have impressed a student but his finished landscapes have impressed the world—and there is hardly a single leaf or a single branch detectable in any of his work.

Landscape differs from scenery. A record shot, no matter how grandiose the subject may become weak and innocuous in contrast to the experience received in viewing the real thing. Even in color, a photograph of

the Grand Canyon of the Colorado from the north rim does not give that thrill and wonderment which we experience when viewing it in person.

Landscape is selecting a portion of a scene in nature which through rhythm of line, effective contours, and appropriate lighting, creates a distinct mood, the essence of landscape art. It is not the sensational in nature that yields the best picture as seen in the accompanying illustrations. Figures one and three. Figure one appears to be a gigantic abutment of rock with the effect of a matterhorn, while, as you observe in Figure two, the little rock is barely two feet high, and borders a highway near my home. I present this amusing pair of pictures merely to demonstrate that spectacular subject material need not involve lengthy travel.

When looking at the scene in Figure three, the effect was very impressive, but when translated to a photograph became innocuous and uninteresting. "Sunken Trees," Figure four, was not too sensational to the eye, but the pattern and breadth yielded a pic-



ture which places it in a category of *Landscape*. (Note: No literal excrescences of individual leaves or branches are present to weaken the breadth and "grand ensemble" of the whole.) The very absence of this literal confusion of detail invokes a mood, and in the enjoyment of this mood we create greater detail than when limited by the literal presentation. Thus to the man who appreciates good graphic art, photography may prove that it is more than a medium of merely recording scenery.

NOTES AND NEWS

A Correction

Item no. 19, August Notes and News, the "Fototel" 18 inch f5.6 telephoto lens, is a product of Burke & James, Inc. of Chicago.

Reflex Focusing for Leica

1 A new Kilfitt product, the Kilarflex, with 90mm f3.5 Kilar Telephoto lens, giving single-lens reflex camera features to Leica cameras, has been introduced by Peer-



less Camera Stores, New York City, exclusive importers.

With this low priced precision instrument, Leica owners now have all the advantages of focusing and shooting through one lens. This is especially desirable in portraiture, where it is important to view the subject up to the instant of exposure; in nature and sports photography, where the subject can be observed and focused directly through the telephoto lens; and wherever critical focusing and careful composition are desired.

"L" shaped and quite compact, the Kilarflex screws into the lens mount of the Leica. The photographer views through the adjustable eyepiece at the top of the Kilarflex which magnifies the image five diameters.

An ingenious cable connector attaches to the Leica body shutter release. The Kilarflex controls the action of its mirror, making it swing out of the way an instant before the shutter goes off. A four-element, 90mm (3 1/2 inch) f3.5 Kilar Telephoto lens is supplied with the outfit, but is interchangeable with 150mm (6 inch) 300mm (12 inch) and 600mm (24 inch) Kilar lenses which are also available.

Stainless Seamless Tanks

2 Due to new processes in welding and finishing, the Carr Corp. of Culver City, Calif., has produced a one piece seamless tank for photographic purposes.

Laboratory tests made by this company have shown that these tanks eliminate rust and are impervious to any photographic solution used in either black and white or color work.

Carr Stainless Seamless Tanks and Sinks are available in all standard sizes; special sizes custom built.

READERS' SERVICE DEPARTMENT . . . Here is how you can obtain up-to-the-minute information on photographic supplies and equipment. New products announced by manufacturers are listed here, and on the page following, is a blank you can fill out and mail to AMERICAN PHOTOGRAPHY for more complete information. Use this service; there is no cost or obligation.

Versatile Camera Import

3 The 4x5 Super Technika, latest achievement of the precision Linhof line, has arrived at Peerless Camera Stores, New York City, exclusive U.S. agents.

Added to the swings, tilts, triple extension bellows and lightweight construction of the Linhof Technika III, the Super Technika's new long-base multi-focus rangefinder and other features make it an even more versatile press and view camera.

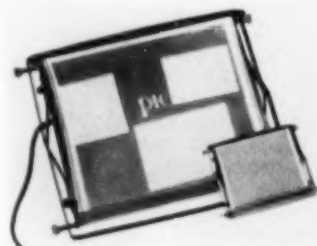
The rangefinder built into the works of the camera, couples to as many lenses as the user wishes through the use of readily interchangeable cams on the focusing board. Separate distance scales are available for each lens. The extra long base of the rangefinder with a larger span between the images to be coupled, gives greater focusing accuracy as close as one foot from the subject. The rangefinder is internally coupled and designed to avoid the need for protruding parts.

Another innovation of the Super Technika is the handy body shutter release located at the focusing knob, especially desirable in action photography where speed is essential.

Print Drying Simplified

4 Guess work and constant checking in the print drying procedure are no longer necessary, according to the American Photographic Instrument Co., New York City, now that their Pic Print Dryer Apron featuring the "moisture mirror" is on the market.

The "moisture mirror," impregnated with a sensitive indicator, shows the drying stage



of the prints by color change on the apron. If the area over the print is pink the print is still damp, but if the area has turned blue the print is dry and ready to be removed.

The Pic Print Dryer Apron is available as a replacement on any standard flat or rotary type print dryer (except motor driven).

Convenient Slide Binder

5 It's brand new! The Rol-Fold Slide Binder, manufactured by Mack's Industries of Waterloo, Iowa, binds any size color transparencies and stereo slides speed-



ily and easily. The semi-automatic binder with special rubber rolls has a steel exterior with light blue hammer-tone finish.

Soft rubber suction cups grip firmly to any surface without damage. The one-half inch tape is off center so that the operator can identify by feel the correct side of the slide.

Exposure Problems Lightened

6 Photographers, television cameramen, lighting experts, scientists, engineers and graphic arts specialists concerned with the accurate gauging of light values and brightness ranges now can make use of a precision light-measuring instrument. It is the SEI Exposure Photometer, made by Salford Electrical Instruments, Ltd., of England, and now distributed exclusively in the United States by the Zoomar Corporation, New York City, makers of the Zoomar lens and other television and motion-picture optical equipment.

Basically, the SEI Exposure Photometer is a portable photometer that can be used for accurately measuring either reflected or transmitted light. No larger than a flash light, it makes it possible to obtain scientifically correct answers to all exposure problems. It is also valuable at the dark-room enlarging easel for determining printing exposures as it is in the studio or on location.

To the photographer and the television cameraman, the SEI Photometer offers two distinct advantages over the conventional type of exposure—it can be used to measure the brightness of pinpoint areas on a subject from camera position, and it can be used to measure brightness ranges up to one million to one.

Print Film Innovation

7 A new type of quality printing material especially designed for making portrait and exhibition prints in either large or miniature sizes—such is the Kodak Opalure Print Film. A product of the Eastman Kodak Co., the film is available in sizes ranging from $3\frac{1}{4} \times 4\frac{1}{4}$ inches to 11×14 inches. Its emulsion gives warm tones with direct development in Kodak Selectol, and warmer tones in single-solution toning baths such as Kodak Gold Toner (T-21a) and Kodak Selenium Toner.

Opalure Print Film is essentially a paper emulsion coated on a white film base. It has a matte surface, however, which yields brighter images with depth and roundness.

The film may be used "as is" for regular print-making purposes. With slightly more than normal exposure and full development, however, Opalure Print Film affords a medium for making prints to be viewed by transmitted light. Window displays, lamp shades and special transparencies for home use are samples of some of its special applications.

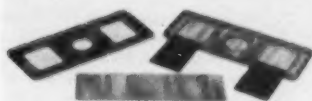
In the salon, field workers will discover that the film is well suited to the making of "paper negatives" and prints, since both the diapositive and the intermediate negative steps of this process—when made on Opalure film—offer a surface for easy pencil retouching.

Self-aligning Stereo Binders

8 A binder for stereo slides which automatically aligns and centers the transparencies is the newest product of the Brumberger Co. of Brooklyn, N.Y.

Binder construction makes mounting simple; no tools, tapes, masks or kits are needed. A single snap motion assembles the binder; disassembly is equally simple, permitting the use of the binder over and over again.

A steel frame holds two sheets of optically clear glass which encase the stereo trans-



parencies. No dust, fingerprints, smudges or scratches can mar the film once the binder is snapped closed. The glass identification window in the center of the binder makes exterior marking unnecessary. A slip of paper with the proper number or title placed in this window just before snapping the binder closed identifies the subject conveniently.

The Brumberger Co. manufactures two Stereo Slide Files in which to store stereo binders or ready-mounts. The files are available to accommodate 115 stereo slides and any popular viewer, or to hold 150 stereo slides alone.

Sync Booklet

9 A booklet on the Jen Flash Synchronizers, available for over-the-counter distribution to customers and to neighborhood camera clubs, has just been released by the Jen Products Sales Co., New York City.

The booklet tells the story of what they say is the only synchronizer for the Leica camera that is guaranteed to sync at all speeds and which can be installed by the customer. This flashgun uses the battery-capacitor system which keeps batteries at peak performance for two years and is the first adaptation of this method to a flashgun.

Streamlined Tripod

10 Designed especially for large, heavier press-type and studio cameras and 16mm movie cameras is the Safe-Lock "Professional" Tripod presented by American Products Co. of New York City.

This 190 "Professional" Tripod with Panhead is equipped with newly developed



three-section legs strong enough for extra tough duty. A special central elevating device raises and lowers the panhead in a single movement. The tripod extends to a height of 56 inches and closes to only 23 inches. One motion leg adjustment unlocks, extends and locks the legs in position with fingertip adjustments; there are no collars to turn or jam.

The tripod and panhead both are precision tooling of lightweight aircraft aluminum—fully guaranteed—and finished in suntan baked wrinkle enamel. The 102 Safe-Lock Panhead provides a double clamping surface because of its completely slotted body casting and is easily operated with either hand because the handle is centered.

Labor-saving Replenishers

For commercial processing laboratories whose volume of Kodak Ektachrome film processing requires frequent mixing of fresh chemicals, the Eastman Kodak Co. has just announced two replenishers—Kodak Ektachrome First Developer Replenisher and Kodak Ektachrome Color Developer Replenisher.

Available in the $3\frac{1}{2}$ -gallon size only, these replenishers will substantially cut down the labor required to keep laboratory solutions fresh and will simplify laboratory operation. Although the useful life of solutions cannot be extended, up to 40 square feet of film can be processed per gallon by the use of the first developer and color developer replenishers.



Add Color
Make a
Good
Picture
Perfect

LIVE happy vacation days again in glorious color.

COLOR IS THE KEY TO BEAUTY

in nature and in people. When you describe a beautiful scene, the first thing you remember is its vivid color! When you talk about a friend you surely rely on color to reflect the keynote of his personality.

Why be satisfied with less than FULL, glowing, life-like color which helps you remember your vacation days as they really were—COLORFUL.

It's so simple, so inexpensive to use Marshall's Photo-Oil Colors. No special skill is needed—no messy colors to mix. You CANNOT ruin your favorite photographs. It's easy to remove colors as you work and make the changes which you feel will add that professional touch.

Take advantage of the greater shutter speeds obtainable in black-and-white film to get sharp, sparkling prints. Add Marshall's Photo-Oil Colors. You'll get the right colors of nature exactly where you want them.

Remember to have your enlargements made in a MATTE finish and you're set to add a world of color to your favorite photographs.

Send 15c for the 32-page illustrated book "How to Make Beautiful Color Prints . . ."

Ask for the new Free Marshall Rainbow Color Chart at your dealer.

The most popular color process of all!



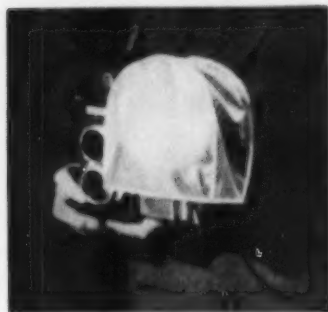
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John G. Marshall Mfg. Co., Inc., Dept. A-10, 167 North 9th Street, Brooklyn 11, N. Y.

Canadian Dist.: Canada Photo Products, Ltd., 137 Wellington Street West, Toronto 1.

Kodak Flash Items

11 A new model of the Kodak Flashholder, an extension unit for the same, and a new type of Flashguard designed for use as a protective shield in flash photography.



phy are announced by Eastman Kodak Co. The new Kodak Flashholder, Model B, is similar to the previous model in general appearance, but performance-wise it has been re-engineered to permit the firing of multiple flash units. A decal which provides the user with information needed for flash exposures has also been added to the reflector.

The new Kodak Flashholder Extension Unit, Model B, also has the flash exposure decal added to the reflector.

The Kodak Two-Way Flashguard is a new inexpensive plastic unit which slips easily over reflectors of standard Kodak flash units.

One side of the guard is clear, the other matte. The clear side is intended for use, facing the subject, when regular flash lighting effects are desired. The diffuse side of the Flashguard is intended to face the subject when softer lighting effects as in close-up color portraits are desired.

Special Cartridge Film

New available from the Gevaert Company of America, Inc., New York City, are film for the Agfa Karat camera which requires a special 12-exposure cartridge (only the Panchromosa emulsion is so packed) and Panchromosa and Microgran reload spools for the Robot II.

Imported Retouching Brushes

12 Direct importers of art materials, Gemexco, Inc., New York City, is offering a free catalog on fine quality im-



ported sable brushes for retouching and spotting negatives. As exclusive U.S. agents for English "High Peak" red sable retouching brushes, Gemexco features a wide variety in all required sizes from 00 to 8.

Midget Flashbulb Reflector

13 A patented built-in test lamp is one of the exclusive features included in the Concentrating Reflector just released by the Kalart Co. Inc., Plainville, Conn. This lamp remains in the socket at all times and



when lit serves as a warning signal that the unit is improperly connected or "shorted," thereby avoiding wasted flashbulbs and burnt fingers.

Designed for midget flashbulbs exclusively, the company states that the Concentrating Reflector increases the light efficiency of these bulbs over 60 percent beyond the efficiency of an adapter and flat type reflector ordinarily designed for larger flashbulbs; also that it delivers uniform lighting without any "hot spots," even when using a wide angle lens.

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Rocks

Surf

and Sand

How to make better seascapes

Jack Wright, F.R.P.S., F.P.S.A.

EVER SINCE PREHISTORIC times men have been fascinated by the sea, its power and mystery and beauty. Today the sea and seacoast seem to hold a particular fascination for photographers. This is not surprising, for the sea and its surroundings are the source of countless photographs of remarkable beauty. And because the sea itself is changeless throughout man's generations, the photographs of the sea's aspects have a timelessness which is one of their great values. A fine photograph of the sea, taken today, will still be considered beautiful 50 or 100 years from now.

The photographer who lives near the seacoast may regard himself as particularly fortunate, for he can view the sea frequently and in all its aspects and moods. However, the photographer who is able to visit the seacoast less frequently has one definite advantage.

He sees the water, rocks, trees, lighthouses and boats with fresh and highly interested eyes every time he encounters them. Familiarity has not dulled his perceptions.

There are certain sections of the United States where pictorial possibilities along the seacoast are especially plentiful. These include New England, certain areas in Florida, the Monterey Peninsula in Northern California and the coast of Oregon. However, these fabled places by no means have a monopoly upon picturesqueness. Visit the seacoast at almost any point and you will find beauty.

Because in most seacoast places there is so much to see and photograph, a word can be said at this point about simplicity. In general a single wave, a single lighthouse, one group of rocks, or a vista of rocks with a single tree is likely to make a



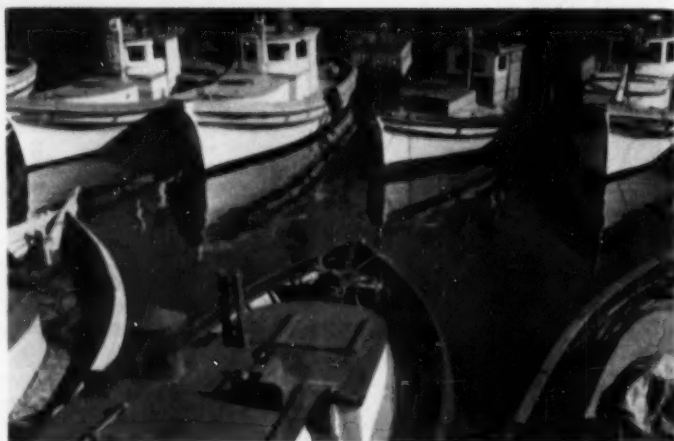
Bridges are a source of good pictorial subject matter and may be shot from many interesting angles to use their sweeping lines.

The repetition of pattern as in this view of boats gives a pleasing rhythm to a picture and may be found also on inland lakes.

better and more unified picture than those larger areas which are so entrancing to the eye and yet so hard to capture in a strong, unified, well-arranged photograph.

In order to go about the discussion of seacoast photography in an orderly manner, we will consider one at a time the various types of subject matter connected with the sea. The first may be the waves. A wave, curving and foaming as it comes in from the ocean, is often an admirable picture. It may be little more than a "hump" in the water with a trace of spume at its crest, or it may be a smashing breaker photographed at the instant when, with a surge and roar, it breaks in all its grandeur. At whatever instant you catch it, a wave is one of the most beautiful sights which the sea affords. If you have a chance, therefore, find a high point on the shore and watch the waves pour in.

Here again you should try to find an advantageous viewpoint—a spur of land from which you can look back toward other portions of the shore. Establish yourself as comfortably as you can and be prepared to wait for a wave which is high and spectacular. You will find that often a series of waves of average height will be followed by two or three which are par-



ticularly large. With a little observation you can learn to judge the arrival of these extra-high waves and can take advantage of them.

Right here we interject one point of technical importance. This is the matter of how fast a shutter speed to use in making wave photographs. The appearance of your wave picture will be greatly affected by the shutter speed you use. Your first inclination will probably be to use the fastest shutter speed you possess. You will find, after you have made a few pictures this way, that the waves seem to have a "frozen" look. Spray in particular may appear like plaster which a careless workman has spattered on a wall.

There is little or no feeling of motion and the wave does not look natural.

From this you may react too far and may slow your shutter speed down too much. Your waves may now show too much motion, being unpleasantly blurred. The effect which you should try for is a little blurring at some points to achieve a sense of motion, but not too much. The exact shutter speed which you yourself prefer can best be determined by experiment. It will probably be $1/25$ or $1/50$ if the waves are breaking at a fairly distant point, or $1/50$ or $1/100$ if they are closer. It is impossible to lay down an exact rule. You will need to experiment for yourself.

It should not be necessary to point out the pictorial possibilities of lighthouses. These structures, because of their work in safeguarding ships, have always been surrounded with a romantic aura. Likewise they often stand in surroundings of much picturesqueness. Sometimes you will find near a lighthouse a gnarled tree to which the lighthouse can be related in your picture, the twistedness of the tree contrasting with the clean architectural staunchness of the lighthouse. Often the lighthouse will serve as a powerful center of interest in a long stretch of rocky seacoast or in an expansive vista of dramatic sky. The sky is always most important in lighthouse pictures. If you wait for a picturesque sky and then photograph it with the lighthouse as a center of interest you are likely to have a first rate photograph.

Other interesting structures associated with the sea are the places where boats are repaired. Here the craft will be drawn up on stilts out of the water, with their interesting and graceful lines revealed. Sometimes such scenes, as workmen go about the task of repairing the boats, are very interesting. One thing to be guarded against is the tendency to include too much in your pictures. One boat and one or two men working upon it are likely to make a more unified and interesting picture than a larger area.

The romance of the sea often extends to smaller details which are associated with salt water. Anchors,



This interesting tree, malformed by the prevailing winds, resembles the small shrubs in window gardens. Silhouetted against the sea it forms a striking but attractive design.

knots of heavy rope, chains, fish nets, sea lanterns—all these things and many others have been used as the basis of effective pictures. As you go around boats, wharves and landing places keep an eye out for small objects associated with the sea. Sometimes they can be used as details in larger scenes. Sometimes they can be photographed by themselves. In any case, make sure that the lighting is as strong and dramatic as possible. Often this means a low sun shining across the object or scene in order to bring out detail and emphasize texture. In-

numerable pictures of this type are obtained in proximity to the sea.

Some persons enjoy the photography of small objects, depicting them close up and in all possible detail. Pictures of this type may be made of shells, starfish, and other small creatures of the sea. In form and contour, few objects are more interestingly and beautifully made than some kinds of sea shells, such as may be found on almost any beach. To many persons the search for such shells and their recording in photographs is a most diverting pursuit.

The bird life along the seacoast deserves brief mention as a source of attractive photographs. Despite their raucous voices, the seagulls are graceful and beautiful in flight. As they come in for a landing or dart down to pick up a bit of food they are frequently most picturesque.

Unless they are unusually tame you may have difficulty in getting close to them. A good telephoto lens will help. Lacking such a lens you will have to move quietly and be prepared to wait patiently for the right moment. However, you may be rewarded with photographs of gracefulness and charm.

Seacoast towns are an excellent place to be visited by the photographer who is interested in portraiture or genre pictures. Whether you photograph a fisherman close up in a portrait or busy at his sometimes picturesque tasks, such as mending nets, you are likely to get pictures of unusual interest. If you enjoy making human

Two views from the same spot in different weather conditions indicate how Point Lobos, or any locality, may be the source of many different pictures for the observant worker.



Basic Books

for the Photographic Library

1	PHOTO-LAB-INDEX 10th Edition De Luxe	compiled by Henry M. Lester	Six prong duplex steel binder bound collection of recommended photographic procedures and formulas; kept up-to-date through supplement subscription.	\$1600
2	PHOTOGRAPHIC FACTS AND FORMULAS	E. J. Wall and F. I. Jordan	Plainly written 374-page working guide to most important photographic fact and formula advanced during the past fifty years. Current revision by F. I. "Pap" Jordan.	500
3	PHOTOGRAPHIC EMULSION TECHNIQUE	T. Thorne Baker	New, revised and enlarged edition on the nature and manufacture of photographic emulsions. Well-grounded and unusual approach to improved photography.	750
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5	THE NEGATIVE	Ansel Adams	Volume two by Adams to cover the many problems involved in exposure and development together with techniques and materials to solve them.	300
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interest pictures of this kind you will find in seacoast villages the type of material you desire. By means of the costumes, objects or backgrounds, you should be able to get into some of your pictures the authentic atmosphere of the sea.

Needless to say, seacoast pictures can be taken with almost any type of camera. Don't rush out and buy a new camera just because you have decided to take up seacoast photography.

One real essential in taking seacoast pictures is a tripod. In photographing the lovely seascapes which the coast affords it is much better to compose your scene very carefully in ground glass or view finder. This you can do to better advantage if your camera is firmly anchored on its tripod. Likewise, as is sometimes the case, if you are working in a high wind, a tripod is essential to avoid camera movement. If you are taking pictures in the rain you need a tripod so that you can keep your camera covered except at the instant you are taking the picture. Under rain conditions you should not only cover your camera but also should have a filter or lens cap over the lens. This should be removed only at the instant when the shutter is being opened. A dry lens is most essential in photography. Likewise try at all times to keep sand out of your camera. Its particles can be fatal to delicate mechanisms. Clean your camera frequently both inside and out when you have been on picture-taking expeditions to the seacoast.

Filters, of course, are highly essential for other things besides keeping rain and spray away from a lens. For recording the lovely cloud effects often encountered at the seashore, a yellow K2 filter is most essential. If your taste runs to slightly darker skies you may desire an orange or a red filter. A green filter can be used to lighten the foliage of trees, which is sometimes very desirable when such foliage is an unusually dark shade of green.

Infrared Possibilities

If you want some really spectacular effects you may desire to experiment a little with infrared film. Such film, used with a red filter, produces black skies and black water. Clouds are rendered with an unusual whiteness and luminosity. The most spectacular changes, however, are brought about in the appearance of trees. Most trees and foliage, grass, etc. are rendered white or a very light gray.

The net effect of infrared film is often quite remarkable. A good standard exposure in bright sunlight is 1/50 at f6.3, using the red filter. Longer exposures will be required on overcast or dark days.

Whether you are working with infrared or with ordinary film you should strive for normal, balanced negatives, which will print up well on number 2 paper. If, as is often the case, you find scenes with strong highlights and intense shadows, follow the

old-time rule and expose for the shadows and develop for the highlights. This means to allow longer exposures, to penetrate the shadows, and then shorten development to avoid blocking up the highlights. Or, if a scene is particularly flat, you may want to shorten the exposure and increase the development time.

Many people prefer to print their sea pictures on glossy paper, feeling that such paper gives an appropriate rendition to water. What surface of paper to use is largely a matter of taste, of course. Rough paper is sometimes pleasing for scenes which contain large expanses of rock.

Pictures which include large areas of water are often attractive when toned blue. Any of the blue toners may be used, such as the thiocarbamide-gold chloride formula, which gives quiet, attractive blues. Usually to be avoided are harsh, steel blues which look unnatural and not at all like the sea.

There is not space to go into the subject of seacoast photography in color, about which many thousands of words have been written. It is not necessary to point out that this is a tremendous field, for the sea and its immediate surroundings are often magnificent in color. For that matter, however, they are often magnificent in black and white—a veritable paradise for the man or woman with a camera who loves Mother Nature and enjoys her manifestations and moods.

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LONG WAY HOME

Paul B. Miller

Considering Pictures

with L. Whitney and
Barbara Standish

JUDGING FROM MANY of the prints that we have received from readers of *AMERICAN PHOTOGRAPHY*, the average photographer does not realize how necessary it is that the spacing of lines and forms within the picture area be arranged to avoid dullness and monotony. Proportional spacing is one of the least understood and yet one of the most important aspects of photographic design.

Good spacing is purely a matter of proportion, and good proportion is a matter of the effective relationship of one area or line to other areas or lines. By way of example, a well-designed plaid usually has very interesting vertical or horizontal space relationships. A wide area of light tone is often adjacent to a narrow band of darker tone, which in turn is adjacent to a band of medium tone that in width is somewhat wider than the narrow band, and so on. Except in the repetition of the pattern, no two bands are ever the same tone or width.

Pictures should be designed with very much the same scheme in mind, but unfortunately they are seldom, if ever, as simply organized or as symmetrical as plaids.

Most pictures, whether they be landscapes, portraits, still lifes or what have you, contain a profusion of tonal areas and lines, some small, some large and in a vast variety of shapes. Assembling all of this complexity into a whole that is interestingly spaced takes practice in visualizing subject matter as it will appear in the finished print.

Cropping Allowance

We have occasionally heard eminent photographers maintain that pictures should be perfectly composed within the area of the negative at the time the picture is taken so that cropping is completely unnecessary when making the finished print. This is a nice idea and we heartily subscribe to its idealism, but we frankly wonder if it is particularly good advice. Our own working method is to try to achieve as perfect spacing as possible in the view finder of the camera, and then arrange the camera position so that a little extra area is included in the negative on all four sides.

In many cases we have found this extra area to be of

great value when making the finished print, although usually our original cropping is adhered to. While a little extra area may prove useful, the photographer should still do his utmost to achieve as interesting space relationships as possible when taking the picture and not rely too much on later cropping to correct initial mistakes.

Effective Proportions

As stated above, the first principle in achieving an interesting relationship is to avoid equality between important areas or lines. This is well illustrated by our feature illustration, "Long Way Home" by Paul B. Miller. If the reader will study this picture, he will see that each line and tonal area is in an effective relationship to the picture as a whole. The horizon line has purposely been kept low so that the light foreground occupies about one-quarter of the picture and thus dramatizes a very interesting and beautiful sky.

Looking across the horizon line, reading from left to right, we first have a rather wide space between the border and the dark figure of the little boy—then a somewhat narrower space between the boy and the silos and barn—then the still narrower area of the barn itself and so on across the picture. Each of these space divisions along the horizon is an interesting relationship, one to the other. Perhaps they would have been slightly better had the boy progressed a little farther into the picture. In any event, Mr. Miller has produced a picture that is satisfying to us, and in so doing he has given us evidence of appreciating the importance of effective proportion.

Proper Spacing

"Portrait of a Chinese Actor," by Sheng-piao Kiang, is a well-lighted and well-posed portrait. However, we feel that the head is crowded into the picture area and the spacings on the top and sides of the head are uninteresting. If the negative is large enough this should be easy to correct. At present, the area between the top of the hair and the top of the print almost exactly equals the area between the back of the head and the right edge of the picture.

In the diagram, we have indicated a suggested trimming which allows more space around the head and results in a more interesting arrangement. Notice that space "A" on the diagram is fairly wide, space "B" is quite narrow, and "C" is an in-between width. Now the head does not appear to crowd the border and all of the background area is well proportioned. One of the easiest ways to crop portraits is to outline the head with a soft crayon on a piece of thin tracing paper, then remove the tracing paper from the portrait and draw in on the tracing paper the most effective border placement. The area between the head and border on all three sides and base should form an effective pattern of its own.

We have also drawn a small sketch to show a more effective cropping of the photograph by Lt. Daniel Burkett. At present, the picture suffers because the light area to the left of the smokestacks is almost exactly centered and the stacks themselves are too far to the right. The buildings to the right and the buildings to the left are almost equal in width. Much of the left-hand side of the print as well as some of the foreground has little meaning and could well be cropped. Such a cropping as suggested would immediately increase the effectiveness of the space divisions, and in our opinion make a much better picture.

PORTRAIT, CHINESE ACTOR

Sheng-piao Kiang



Lt. Daniel Burkett

The Salon Judge

Cecil B. Atwater, F.R.P.S., F.P.S.A.

Second in a series of three articles

FOR SOME OBSCURE REASON, a small but noisy percentage of those who attend baseball games seem to consider it their inalienable right to revile the umpires and on occasion to shower them with pop bottles. I am an ardent follower of big league baseball but I do deplore the growing unsportsmanlike conduct of not only some of the fans but also the frequent and rather silly harangues delivered by players and managers against umpires who are merely doing their job.

I mention this here because it seems to me much of the beefing against salon judging is not only prejudiced anyway but reflects chiefly on the sportsmanship of the beeper. Most salon entry blanks print the names of the judges and when we elect to submit prints we should be willing to accept results with equanimity. It is not easy for a salon to obtain a competent jury, but in my opinion they do the best possible. Although judges are not paid for their time, there is frequently in the case of an out of town judge a rather heavy expense for transportation, hotel and other expenses. In the smaller cities it is difficult to find local people who are sufficiently advanced in art and at the same time have adequate knowledge of the photographic process to entrust to them the large number of prints that are received from all over the world.

Some have suggested that judges should be licensed. This appears to be impractical. In the first place, there is no organization of salons on a national or international scale to do the selecting and secondly the financing of juries would be entirely too costly for most salons. Salons may not be perfect and will doubtless be improved as time goes on but unless their detractors come forward with suggestions that are sensible, we are forced to conclude they are woefully barren of ideas.

Recently one stated that the salons are dead and everybody knew it except most of the judges and exhibitors. If that is so, it certainly is a lively corpse. Perhaps the following figures will show how far rigor mortis has set in.

Salon Season	Exhibitions	Number of Exhibitors
1939-40	63	8928
1940-41	64	7560
1941-42	77	8622
1942-43	49	5775
1943-44	53	6555
1944-45	54	6327
1945-46	63	6749
1946-47	83	8986
1947-48	88	10409
1948-49	92	11621





MISSION BELL is from a paper negative. The original film shows four bells at Capistrano Mission and was simplified to improve the composition. This has been accepted 81 times in salon exhibitions.

The AMERICAN ANNUAL OF PHOTOGRAPHY, through its "Who's Who in Pictorial Photography" section has exercised a regulatory influence over salons which has resulted in a certain amount of uniformity of rules and practices. This has been entirely in the interests of exhibitors. For example, there was a time when a photographer could submit as many prints as he chose and juries could select as many as they desired. Some avid workers had as many as thirty prints accepted in one salon. Today, four is generally accepted as the maximum that can be entered. While some have cried "regimentation" I am sure that the great majority of exhibitors and salon committees believe the present established practices are helpful and wise. The existence of the AMERICAN ANNUAL listing is in itself an incentive to photographers to send prints to salons and attain as high a position as possible in the "Who's Who" tabulation.

Lists Provide Incentive

It is natural for man to desire recognition of his efforts. Anyone worth his salt has a certain amount of competitive spirit. There is no question that if there were no lists salons would suffer in the number of prints submitted and consequently, to some extent, lose financial support. The lists, showing as they do the names and addresses of thousands of exhibitors, are of tremendous assistance to salon committees in the mailing of entry blanks.

It is possible to probe deeper than we have already done into the reasons why judges so frequently disagree. In passing, it may be noted that the painters are in much greater difficulties in their competitions than are the photographers. A terrific controversy presently rages between adherents of the conventional school and supporters of the modern school. In some important contests, the sponsoring organizations have resorted to two juries, one

conventional and one modern. In photography, the major differences in opinions seem to arise out of the judges' individual understanding and appreciation of subject matter. Techniques have been improved to the point where sloppy and indifferent work has little chance of being accepted. As is often said, good print quality is taken for granted.

Pictorial composition is also reasonably well understood by most advanced workers and although it may make or break a print, generally speaking, it is not a major consideration. In my opinion, many pictorialists make almost a fetish of the so-called "rules of composition." This is probably because textbook composition is not difficult to learn and most camera club print commentators lean on it heavily when criticizing prints. If they are right, some of the world's greatest paintings will have to be considered in violation and many of the great masters must be lacking in understanding. The real artist knows that these so called rules are but precedents. He knows when to adhere and when to depart from them. Textbook composition holds too close a rein on originality and imagination.

Positive Qualities Needed

If we agree that technical qualities and composition are not the principal reasons why our borderline prints fail in the salons, we come to subject matter and how it is interpreted and appreciated by the individual judge. Countless pictures go on the easel that cause one to wonder what the maker saw that he considered worthy of photographing. A jury on which I once served was asked by a committee member after the judging was over "Why did you kick out all of my prints?" He challenged us on the ground that in our discussion of his prints we had mentioned no serious faults. It is very important that exhibitors understand that pictures are selected for positive qualities. We saw nothing interesting or worth while in his selection of subjects.

He was told "Your prints were not kicked out. They were simply not invited in."

Most judges are alert to include pictures that are interesting and different. By and large the general public seems to think well of the selections made by salon juries because they flock to such exhibits. Some museums will tell you that their largest attendance each year is when they have a photographic exhibition on their walls.

One of the problems that confronts juries is whether or not to include pictures that apparently are copies of subjects that have been done many times before. Some subjects seem to be the vogue for a year or two and if all the good examples were accepted those who view them would become weary. Usually the run starts when someone produces an outstandingly fine picture. Many then copy it. Years ago, wagon wheels in every possible location and arrangement were portrayed. Winter brooks with S-curves and chopped off trees in the background have become pretty common. Water lilies, bantam corn, cocker spaniel puppies, usually in pairs, are for the time being rather overworked subjects. One year, polar bears and bunches of onions were a dime a dozen.

If you submit a trite subject, even though it is well done, you run the risk of having it rejected not because it is a poor picture but because the judges see so many of them. There can be "too much of a good thing." In spite of this, an experienced jury is always willing to

accept a print no matter how overworked the subject if it is outstandingly well done or shows some marked variation from the pack.

The three most important attributes of a well qualified judge of pictorial photography are: competence, open mindedness, integrity.

Discussing these in reverse order, I am glad to say that on the juries on which I have served there has been little or no evidence of partiality shown for or against prints because of knowledge of who made them. I suppose that without intention some of this may creep in but by and large judges vote on the merits of prints alone. The only real evidence of favoritism I personally have observed was by an inexperienced judge. His slanted voting was recognized by the other two judges and members of the committee and it is significant that his name, so far as I know, has never appeared on another jury.

Open mindedness is something else again. Judges sometimes have honest prejudices, but they usually train themselves to steel against unfair discriminations, voting for prints if they have sufficient merit even though they do not personally care for the type of picture being considered.

Suitable Background

I once heard a prominent pictorialist say that he would never vote for a print on which control methods were used. Another stated he didn't like still lifes and would therefore not vote for them. Such attitudes are most unfair but fortunately the great majority of those who serve on juries either have no prejudices or if they have they do not allow them to influence their voting. At this point I

would like to comment on the advisability of inviting painters, sculptors, etchers, etc., on photographic juries. In general I think it unwise to include them unless the person chosen has at least some knowledge of the photographic process. In my opinion it would be about as logical to include on a jury for judging paintings someone who had distinguished himself in photography but knew nothing about painting.

One jury I served on included the director of the local art museum. He consistently voted against all prints that were not sharp and factual, apparently regardless of all other considerations. On another occasion, just the reverse took place. The director of a large city museum voted only for prints that were soft and diffused or that bore some resemblance to other art forms such as etchings.

Life's Experiences Important

In my opinion, the greatest differences in appraising prints stem from something that ties back to one's life experiences. Once I offered in competition at a camera club a picture of a pine tree that I had photographed on a high elevation in the Sierras. The trunk of the tree had grown fairly straight until it reached a height of perhaps eight feet beyond which it extended more or less horizontally away from the direction from which came the prevailing wind of that region. Many such trees are found in the mountains. The commentator's remarks were, "This looks like a phony to me. The title of the picture is 'Mountain Top.' I would like to have its maker tell us how he could possibly have stood on a mountain top and taken a picture with the wind blowing as hard as

SUNDAY AT THE RANCHO has also been a salon favorite. Genre subjects should convey reality even with posed figures. This print, from paper negative, received plaque at Johannesburg, South Africa.



that!" It was obvious to me that the commentator's life had not included mountain climbing. At another time, I entered a picture of a racing yacht with spinnaker set. Those who understand sailing will know that a spinnaker is a large, billowing racing sail that is rigged on the opposite side of the mast from the mainsail when the yacht is running before the wind. The critic of that particular evening said, "I don't care for this picture. Why take a picture of a boat in distress?" His life experience had not included yachting. Of course, no one person's life span can be expected to include all the activities of man and all the manifestations of nature but the point I wish to make is that the wider the experience the greater the understanding and, incidentally, the more tolerant. A person who has followed the sea and knows its many moods will usually react to marines differently than a cowboy whose quarterdeck has been a cayuse. A city man who was originally raised on a farm will likely experience a nostalgic reaction to a barnyard scene or a pastoral.

Sense of the Esthetic

This all seems to prove that the wider and more varied a judge's life experience has been, the more places he has visited, the more people he knows, the more things he has done, the more interests he has acquired and the more zest for life he has developed, the more likely he is to be broad in his tastes, understanding in his appraisals and sympathetic in his emotional reactions. To supplement this warm human personality, at least some knowledge of art is desirable. This need not have been acquired through attendance at a formal school of art. Sensitivity to the esthetic can be developed by viewing works of art in museums and galleries, attending lectures and through the reading of books.

As an introduction to such an understanding, I suggest Thomas Craven's *Men of Art*. This is a book of biographical studies of the lives of many of the world's great artists. It is very entertainingly written and reads like an historical novel. I suggest it as a first book because many photographers to whom I have recommended it report that it was greatly enjoyed and was an inspiration to go further. Cheney's *Story of Art* is a good follow-up book. An understanding of the principles that guided some of the masters and familiarity with their best works can do much to improve us in our photographic efforts.

Cezanne's landscapes are particularly worthy of extensive study, especially for composition. For portraiture, particularly character studies, I like the everyday people painted so sympathetically by Thomas Eakins. Of course, a knowledge of the old masters should be the foundation for any serious attempt to increase one's knowledge of art. Familiarity with the great etchings and lithographs is helpful for they are mostly rendered in monochrome the same as photographs and the artists that made them had the same concern that we do in expressing color values in black and white. They cover a wide range of subject matter. Daumier, whom some consider the greatest of all French artists, is particularly worth studying.

Borderline prints are subject to other hazards. It is the custom with most committees to put the four prints of each entrant into four separate piles as they are removed from their wrappings. These piles are judged one at a time. This avoids having all the prints of each entrant go before



LA FUENTE has been hung in 102 salons and on all continents, possibly a record. Paper negative like many of Atwater's pictorials.

the jury consecutively. However, if an entrant has the misfortune to have all of his prints immediately follow the offerings of several top workers, they may not make as favorable an impression as if they followed less skilled workers. This situation can possibly be partly ameliorated by reversing two of the four piles.

Juries Are Only Human

While it is considered an honor to be invited to judge on an international jury, few of those who submit prints realize the strain placed on the judges, especially if there are a thousand or more prints to consider. It is hard, concentrated work involving close attention and the constant exercise of judgment. Naturally an experienced judge because of his long familiarity with pictures is able to rather promptly come to a decision concerning the prints that appear on the easel but my acquaintanceship with those who judge enables me to say that almost without exception they will tell you that salon judging is the most exhausting work they have ever done.

With every right intention in the world, a jury, towards the end of a long judging session, may now and then fail in judgment to the extent of admitting a print hardly up to salon standards or reject a print that is better than some already accepted. This is hard on the owner of the rejected print but it is but one more reason why some prints are accepted in one salon and rejected in another.

Let us be fair to these men and women who accept invitations to judge on salons. The entirely democratic present method of individual salon committees inviting the judges is, in my opinion, far safer than any scheme to regiment the selections.

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BOOK REVIEWS

HANDBOOK OF BASIC MOTION-PICTURE TECHNIQUES, Emil E. Brodbeck, Whitteley House, New York, 1950, \$5.95. Brodbeck, who is the founder and president of Celluloid College, has written the most complete and interesting course in the fundamentals of movie making that has so far appeared on the market. The book is organized around the solution of ten of the most important problems of movie making. These ten "stumbling blocks" include all of the errors to which amateurs (and some professionals) are prone.

Brodbeck has a large background of experience which includes combat photography during the war, and service as instructor in the signal corps school. His teaching experience is evident, since each chapter ends with a number of practice assignments and is summarized in several easily remembered rules. Everyone interested in a movie camera will find this a very valuable book which will not only save considerable film wastage but will result in movies which persons other than those in his immediate family will find interesting.

MANUEL DE SENSITOMETRIE, L. Label and M. Dubois, Paul Montel, Paris, 1950. A paper bound text, part of a series on the art and technique of photography, with text in French. The book covers a complete review of the field of sensitometry.

CREATIVE TABLE-TOP PHOTOGRAPHY, E. Heimann, F.R.P.S., F.I.B.P., Allen and Unwin, London, 1950, \$3.75. Heimann's book reviews the practices and techniques by which he has earned a world-wide reputation for table-top photography. We have never been among those who consider table-top work as really interesting. However, for those that play this indoor game, this is probably the most complete account anywhere available.

The book includes instructions on how to build equipment (a simple equivalent of the multistage used in animated cartoons) which will considerably simplify both table-top and the photographing of any small object.

—G.B.W.

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Photographing Nature

with L. B. Brownell

Photographing Living Insects

I CONSIDER IT RATHER UNFORTUNATE that the vast majority of the great army of camera users are content to expend their energy and films on such inconsequential subjects as are turned out by the thousands each year only to be discarded in a very short time, while there is a field open to even the novice in nature photography in which he may obtain innumerable pictures that will be of lasting interest both to him and his friends for many years to come.

Nor is it imperative that one should have a considerable knowledge of entomology in order to work with pleasure and success in this field. However, it is advisable that one should have some idea of the habits of his subjects in order that he may be able to locate them more easily. Also it helps if he knows the insect he is photographing for although it is a fact that there are many thousands of them that are so distinctive that it is easy to name them from the photograph alone there are others that cannot be so easily identified.

Another point in favor of using our cameras to photograph the members of the insect tribe is that we can acquire more easily and quickly than by any other method a knowledge of the lives of these lowly creatures and learn which are useful to us and which are inimical so that we may know which to protect and which to do away with.

I would like in this article to give the beginner in nature photography some hints that will aid him in making good photographs from living insects with very little exertion or trouble if he has a fair amount of patience.

The photographing of living insects is not the easiest branch of nature photography nor is it the most difficult. There is one thing, however, that may be said about it that can hardly be said of most of the other branches: the subjects are practically inexhaustible and they may be found practically everywhere, from the back yard and even inside the house, to the woods and plains and from the sea level almost to the tops of the tallest mountains. Moreover, one need have no special outfit for this work. Almost any camera and lens will answer the purpose. I have made most of my many

hundreds of insect pictures with an ordinary view camera having both front and back bellows extensions. One can obtain fairly good pictures of many of them with nothing more than a folding camera, providing it has a focusing glass attachment and can be mounted on a tripod.



Male Teieo Polyphemus

Let us begin with the Lepidoptera, the moths and butterflies, for I believe that these have a greater amount of interest to most people than any other insect order. First, I wonder if all my readers are able to differentiate between a moth and a butterfly. Moths are primarily night fliers while butterflies fly only in the day. This, however, is more or less of a superficial distinction that is not absolutely constant, since a few species of moths are to be seen flying in the daytime and, of the members of one large family, the hawk moths (Sphingidae), some are distinctly day fliers while all of them fly at dusk.

Well known to older readers of *American Photography*, L. B. Brownell has been making nature photographs for many years and has built up an enormous file of negatives which are used in many texts. His knowledge of nature is as extensive as his experience in photography and his columns are an education in themselves in the life-cycles of the insects, birds and mammals which he tells how to capture on film.

Male and Female Viceroy Butterflies



There is, however, a considerable structural difference between the two classes which one may see almost at a glance. The bodies of the moths are much more bulky than are those of the butterflies and both wings and bodies are more heavily scaled. Moreover, the feelers (antennae) of butterflies are thread-like and more or less clubbed at the tips while those of the moths taper to a point and are feathered, as in the case of the male Polyphemus moth, a photograph of which I am showing. In the United States and Canada this is a constant trait in all but one small and insignificant family of butterflies, so that for the student of Lepidoptera in this country the difference in the antennae is a sure identification.

There is still another distinguishing feature between butterflies and moths. The caterpillars (larvae) of butterflies change to the pupal stage by hanging themselves from almost any support and transforming into chrysalids without any protective covering. The larvae of moths invariably spin some kind of a cocoon in which to make their change. With many this is rather a rudimentary affair composed of but a few strands of silk but others, of which the Polyphemus and Cecropia moths of this country and the silk-worm are examples, spin a complete and waterproof envelope. Many moth larvae burrow into the ground to pupate but even here they line the cell which they form in the earth, rather scantily it must be said, with silk. Conspicuous in this class are the hawk-moths (Sphingidae).

It must be remembered that to be of any real value photographs of insects must be taken from perfect specimens. Therefore, while it is sometimes possible to stalk butterflies in the fields, the results are rarely good. It is much better to rear your specimens from the larvae for after they have reached the adult stage there is a period when their wings are fully expanded but still too limp for flying when they are absolutely quiescent for as much as an hour or more. During this period they may be placed upon any support and satisfactorily photographed.

The best procedure for rearing your own specimens is by collecting the larvae and

keeping them in a cage well supplied with the leaves of the plant upon which they were found until they complete their evolution. Besides giving you perfect specimens of the adult form (imago), it also provides you with the larvae to be photographed as well as the cocoon or chrysalis. It is well to have the bottom of the cage covered to a depth of several inches with earth in order that those species which pupate in the ground will have the opportunity. The making of a series of photographs showing the changes from the larva to the imago is an interesting procedure and one that is well worth making. One word of caution when handling the mature specimen: never grasp it by the wings. Always take hold of it with thumb and forefinger on the body at the base of the wings with those folded together over the back. When held this way it is impossible for it to struggle, thus preventing it from disfiguring itself in any way.



Dragonfly (*Aeshna tuberculifera*)

Dragonflies and damselflies may be easily distinguished, although the latter somewhat closely resemble some of the smaller species of the former. Dragonflies, when at rest, invariably hold their wings horizontally at right angles to their bodies. Damselflies fold their wings vertically over their backs. They are also much smaller than the majority of the dragonflies, seldom exceeding an inch and a quarter in length of body. The flight of the dragonflies is very rapid,

that of the damselflies is leisurely. They sit along the banks of pond or brook in much the same manner as do some of our smaller butterflies, frequently alighting on grass stems or other vegetation.

The best manner in which to obtain excellent photographs of both of these insects is by collecting the nymphs with the use of a dip net from the bottoms of pools, sluggish streams or ditches, keeping them in a tank. The ordinary small aquarium that may be purchased at any pet store is excellent for the purpose. Cover the bottom with a layer of sand to the depth of about two inches in which implant some water plants that will reach well above the water. When the nymphs are ready to complete their metamorphosis they will climb one of these plants until well out of the water and there the adult insect will emerge.

At first, like the members of the Lepidoptera, the wings are more crumpled wadded. It can at this time if found to be necessary, be removed and placed on any support where it will cling until its wings will expand and strengthen until it is able to carry it in flight. During this time it may be photographed with no danger that it will move or leave.

It is impossible in a short article to give more than a few hints that may help the beginner in nature photography. Those I have given here I hope will be of some aid to him. It has been my object in my past articles in *AMERICAN PHOTOGRAPHY* to not only give some ideas about the actual means of obtaining nature photographs but also to give my readers some knowledge of the

subjects themselves, where and how to find them and something of their lives.

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Samuel Grierson, A.R.P.S.

WITH SOME FEELING of trepidation one very hot night this past summer I dived into the subway and rode to the wilds of 103rd Street to attend the color slide contest judging at the Manhattan Camera Club. However, as it turned out, my fears for a dull and humid evening were groundless. To begin with, I was given a very cordial welcome by such characters as Martin Polk, Harvey A. Falk, Harry Haines, David Teich, Harry Younan, Sidney Hut, Henry C. Korones and others, all well known photographers and all members of this club.

I don't think the cordial reception softened up my critical senses one iota. I know these boys and girls well enough to tell them off should I feel their work deserved a telling off. Also they can take criticism when needed. On this night the work was good. In fact, it was excellent in most cases. I should judge that there were about 100 slides in the competition. Each seemed to show that the maker had given more than one thought to the idea that a picture was to be made rather than some mere fancy business in color to show how well red, green, and yellow would look on film! In short it was the sort of competition wherein the non-winners had no cause to be ashamed of the fact.

John Sidney, color director for Manhattan took charge of the doings. George DuBerg of the Miniature Camera Club was the judge. I do like the one judge deal in these events and Mr. DuBerg proved to be able and worthy.

Some Choice - Different Reasons

Here turned up an odd situation. While I agreed with Mr. DuBerg's choices, with one exception, and would have discarded the very same slides that he did—again with one exception—my reasons for discarding

Samuel Grierson, A.R.P.S., and Secretary of the Pictorial Photographers of America, (to note a few of the honors he has earned) contributes his informal monthly column on personalities and events in and around New York City. Mr. Grierson manages to keep up with almost everything that happens in that busy area, but will be happy to have you write him at 1155 Dean St., Brooklyn 16, if you have an interesting item.

would have been widely different from the reasons he gave. I did not follow him in his reasoning but was entirely in accord with the results! The exception mentioned concerned the fifth prize. I would have given that to the sunrise by Martin Polk, a close runner-up, rather than to Harry Baltaxe for the picture of the cowboy watering his horse.

David Teich received first award for a very fine study of a New England church. Walter Sarff got second for his candid photo of a real character—and I say that to distinguish the person pictured from a paid model costumed for the occasion. Harvey A. Falk, famed in black and white photography, came third with an interesting study of netting gear hung on a fisherman's shack. Fourth was given to a texture study by Muni Lieblein, while fifth went to Harry Baltaxe's cowboy and horse—rear end. Let me give high praise to all these winners. They were swell, even to the one I liked least of all. And some special congratulations to the members of the Manhattan Camera Club for, of the one hundred slides entered, I would say there were no more than three picturing flowers, and these three were good!

When a photographer is selling his pictures to class magazines at good prices, he can well afford to thumb his nose at the ideas and ideals of the pictorial judges and workers. As a matter of fact, he does not even have to admire his own work. He is pleasing his customer even to the point of elation and the laying out of good, hard cash and that is all that is necessary. Give such a photographer some applause.

When this man is invited to a camera club to give forth on his ideas and methods those in attendance should take the talk for what it is and not criticize because the pictures shown and the words uttered fail to fit in with the accepted pictorial salon standards. Pictures for use in slick sheet magazines should be startling and exotic. They can be interesting but that is not too important. The intent of the illustration is to draw the attention of the prospective purchaser away from every other magazine on the stand. Any cover picture that does this is a valuable asset to the publisher. Pictures inside such publications serve the same purpose of catching the eye of the browser.

Lecture by Ben Rose

The foregoing is brought on as a result of attending a lecture by Ben Rose given at the Village Camera Club in New York City. Mr. Rose is a magazine photographer of note. He is enthusiastic and successful and his pictures sell. Some 40 or more of these were hung on the wall and he discussed each one at the request of the club members. Some few of these pictures I liked very much. Others you can have. Mr. Rose claimed he liked them all which is all right by me.

I will admit that I could see a reason for the making of each and so most of them have been used in what we Americans ac-

cept as high class publications I could raise no argument whatsoever against the making of any one. Some of those present did argue against them and while the arguments were basically sound I feel that those members were off on the wrong foot in view of the statements I have just written.

I mention Mr. Rose's enthusiasm, a good quality but one I fear is leading him, to jump to conclusions. Look, Mr. Rose, there have been many fine photographs made in Central Park—see Dr. D. J. Ruzicka's collection for but one example. And many interesting pictures have been made in Streptchase and other parts of Coney Island, including subjects other than the bathers on the beach . . . want to see some I have taken? Mr. Rose recommended these spots by name, implying that they had been neglected by the camera crowd.

High Altitude Exhibit

During this past summer a series of photo exhibits was displayed in the Observatory on the 86th floor of the Empire State Building. I dropped in—or should I say, "dropped up"?—and took a look. I can report that it is a grand spot. I hope my out-of-town readers saw one or more of the exhibits. Not much use in expressing that same thought for my friends in New York City. We are too handy here. We put off and as a result we never get to these interesting places.

It was my first time up! The following clubs took turns in exhibiting the work of their members: Hypo, Pictorial Photographers of America, Camera Circle, Miniature, Stamford, Staten Island, Village House, Queens Council, Vailburg, Manhattan and Manhasset. The series ended in September but rumor has it that the Empire State management has other photographic plans afoot. These summer exhibits were sponsored by the Metropolitan Camera Club Council, Inc.

Old Time New York Prints

. . . Glad to see some M prints of old New York by Percy C. Byron hanging in the window of the Dry Dock Savings Bank on 60th Street—and they drew a good crowd of spectators too. Sponsored by the Museum of the City of New York, the exhibit included several prints that have been reproduced in this magazine. . . .

. . . If you would enjoy watching a movie showing water passing down a person's throat while drinking, such entertainment can be viewed in the Medical Science Exhibit in the Hall of Modern Photography, George Eastman House, Rochester, N.Y. For my part I'll take Betty Hutton . . .

. . . Beaumont Newhall, once of the Museum of Modern Art and now of the George Eastman House was recently made a Fellow of the Royal Photographic Society of Great Britain . . .

. . . Ray Stryker has been appointed director of the Photographic Library at the University of Pittsburgh. He is to have charge of a three-year assignment which, if successful, will become a permanent thing. The assignment concerns "life, activities and achievements of the people of Pittsburgh and Western Pennsylvania with relation to their physical environment." Photographer Harold Corsini will work with Mr. Stryker on the assignment . . .

News from the Camera Clubs

Every visitor entering the rooms of the New York Camera Club is handed a small booklet giving full information concerning the activities of the group. The booklet is small enough to easily slip into a man's pocket or into a lady's handbag, yet it is large enough to tell its story well. A brief history of the club takes up two pages. Another section covers facilities, each in detail. The last page takes up the matter of membership. Well illustrated with candid photographs of club doings this booklet should be a decided asset in the matter of attracting new members.

From those pages devoted to the club's history one learns that the club was organized on March 20, 1884, and met at old Cooper Union. Those members, past and present, deemed worthy of mention by the editors (and we agree) are William Alcock, Eleanor Parke Custis, George Eastman, John Hutchins, Dr. Frederick Ives, Dr. Theron Wendell Kilmer, Dr. C. E. K. Mees, Edward Steichen and Alfred Stieglitz. In the photos I see the faces of Mildred Hatry, Dr. D. J. Ruzicka and Edward Alesin.

Camera club bulletins have been coming to my desk from far and near. All of them are good and many deserve special praise. It requires more effort than one may imagine to put out such a sheet and even the most humble can be a headache to its editor or sponsor. I know for I have edited one such sheet for a good number of years!

Camera Club News issued by the Atlanta Camera Club (Georgia) is a very fine job. This contains excellent reproductions of prints by Kenneth Rogers, Elaine J. Ackerman, L. W. Love and Courtland F. Lane, Jr., all members of the club.

Metro News, organ of the Metropolitan Camera Club Council Inc. of New York now has expenses underwritten and with that problem out of the way, is really going to town under the editorial eye of Harry Youran. To me the most interesting department in this publication is and always has been "The Filmrack," a column of camera club jottings by J. R. Flaherty whose style of writing and nose for news should really earn him a paid spot. Ford R. Bancroft of Willoughby writes a hard-questions-to-answer department and needless to

say does this well. The writings of Carl N. Sanchez, Jr., Joseph G. Barnett, Bill Sullivan, Lou Jacobs, Victor R. Scales, Morris Germain, John Blinn and many others turn up from time to time.

I have two minor criticisms regarding the sheet. I would like to see the name of the founder of the Council, Frank Liand, on the masthead, and I wish the editors would discontinue the practice of placing "Mr." before the full names of people. While I will not grumble at Mr. Smith I certainly am bored by Mr. John Smith.

The *New Letter* of the Central Ohio Camera Club Council is ably edited by Stella Jenks with Harold W. Higgins named as feature editor. This sheet, a typewritten job like the sheet I edit, *Light and Shade*, underlines names of people. I like that in typewritten bulletins. It breaks up the awful monotony of a full page of solid typewriting. I note that the dealers in this Ohio area are generous in supporting the effort with advertising.

For a typewritten job well done some credit can be given to the Photographic Group of Philadelphia for their *Record Shots* which is crammed with real news of its members. Al Dettore does a nice gossip column in this.

The Houston (Texas) Camera Club issues a one-page job called the *RangeFinder* covering events to come in an easy to read manner. . . . The *Viewfinder* of the Vailburg Camera Club (New Jersey) gives nine pages of club information including in the issue at hand, a complete listing of the membership with addresses. Edited by Walt Aurnhammer. . . . And so it goes with credits to *Monthly Bulletin* of the Connecticut Valley Camera Club (Hartford), *Hi Lites*, edited by Bob duBrunes for the Camera Club of Cincinnati, the reliable and steady *View Finder* of the California Camera Club (San Francisco), *Camera Notes* of the Camera Club of New York, and many, many others.

In closing these lines it can be noted that *ASMP News* has had recent revision and future issues will contain much more pertinent reading matter than heretofore. This sheet is for the members of the American Society of Magazine Photographers.

. . . Robert and Edith Worth, that photographic couple of Nutley, New Jersey, trekked out west in the old jalopy this past summer, roughing it to the point of spending nights in sleeping bags! I'll bet they will have some swell photos to show for the trip . . .

. . . The Metropolitan Camera Club Council, Inc., will hold their annual dinner in the Oak Room, Ruppert's Brewery, on October 31. I hear that some people with a leaning toward temperance objected to the brewery! As a compromise one merely mentions the Oak Room! Cass Carr, versatile member of the Lens Art Club has

promised to take care of the entertainment which means that item will be outstanding. Council dinners have been lots of fun for many years—I expect that this one will live up to the reputation of the past . . .

. . . Please, everybody, put me on your publicity list! If I receive early information I may be able to do something about advance notices . . .

NOTE: Club secretaries should change their mailing address for all camera club notices to Samuel Orlerson, Contributing Editor, *American Photography*, 1155 Dean St., Brooklyn, N.Y.

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EDITORIAL BRIEFS

Photography seems to have finally made the grade at New York's Metropolitan Museum of Art. The museum is currently (through October 29) exhibiting the work of twentieth century artists in their permanent collections and among the prints hung are a number of photographs by Stieglitz, Steichen, Clarence White, Charles Sheeler, George Platt Lynes and Ansel Adams. This should be an interesting

show for those living in the New York area.

Another recent announcement notes the election of Beaumont Newhall to the Fellowship of the Royal Photographic Society. He has more than earned this coveted honor by his research and activities. Every photographer will benefit from reading his recent *History of Photography*.

FIFTY YEARS AGO

In its application to the printing press photography has shown a steady and rapid improvement in recent years, and owing to its growth in this direction the literature of the day is illustrated as it has never been before in the history of mankind. The importance of the tremendous spread of illustration, I believe, cannot be overestimated as a refining and educating influence on the public mind, and it has, I think, exerted a very large influence toward creating a demand for and raising the standard of portrait photography in all quarters. It is becoming more and more a factor in the educational systems of the nations, and in this important application, I believe, America easily leads the way.

We may add, what we have frequently said, viz., that while the process of Daguerre, beautiful as were its results, lives only in the memory of the few, who were more or less connected with it during its ephemeral existence, the method of Talbot is the method of the present day.

Much has been said about the power of the "nimble penny" — two cents — but surely never before could it do anything so wonderful as to buy a complete photographic outfit, including material and a sheet of instructions. And yet this is the cost of "Hall's Champion Camera," to be found in dozens of shops in Great Britain; and, in the hands of one who KNOWS it can be made to give a good picture. "Hall's Champion Camera" is a pasteboard box which takes a sixth of a quarter-plate, and a pinhole in the lid serves as lens. A plate wrapped in non-aqueous paper is given, also a small developing cartridge and a fixing cartridge. The sheet of instructions is lucidly written, and should be quite sufficient for any intelligent lad. Extra plates and materials are supplied in penny packets.

From — The "American Amateur Photographer," October, 1900.

The Museum of Modern Art recently hung 100 prints by 51 young American Photographers. In purchasing these prints for the Study Collection of the museum, Mr. Steichen is following a tradition from which he benefited as a young man when he first approached the late Alfred Stieglitz with his work. This first meeting is described in *The Century Magazine*, February, 1908:

It was in 1900 that he [Steichen] made his appearance in the New York Camera Club, seeking an interview with Stieglitz. The latter was arranging an exhibition of prints, when a tall young man with a large portfolio under his arm, entered the room and announced that he was Steichen. Had Mr. Stieglitz time to look over the contents of his portfolio? . . . Mr. Stieglitz said he had. The portfolio held photographs, mostly platinum-prints, sketches in oil and in water-color, lithographs, pen-and-ink, pencil, and charcoal drawings. Stieglitz, recalling the incident, says that he was amazed at the variety and vigor of artistic intention that they revealed.

"Are they for sale?" he asked.

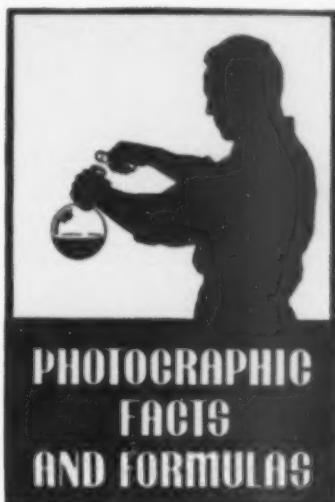
The question was received with a laugh. "Why, nobody wants to buy them."

"I'll buy some," was the rejoinder. "What price?"

The young man shrugged his broad shoulders. "I don't know," he said.

"Well," continued Stieglitz, "you don't look any too rich. I'll give you five dollars apiece, and rob you at that."

To Steichen, at the time, it did not seem like robbery; and, in fact, the prints were bought for the collection that Stieglitz is making not for himself, but for eventual presentation to some museum.



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